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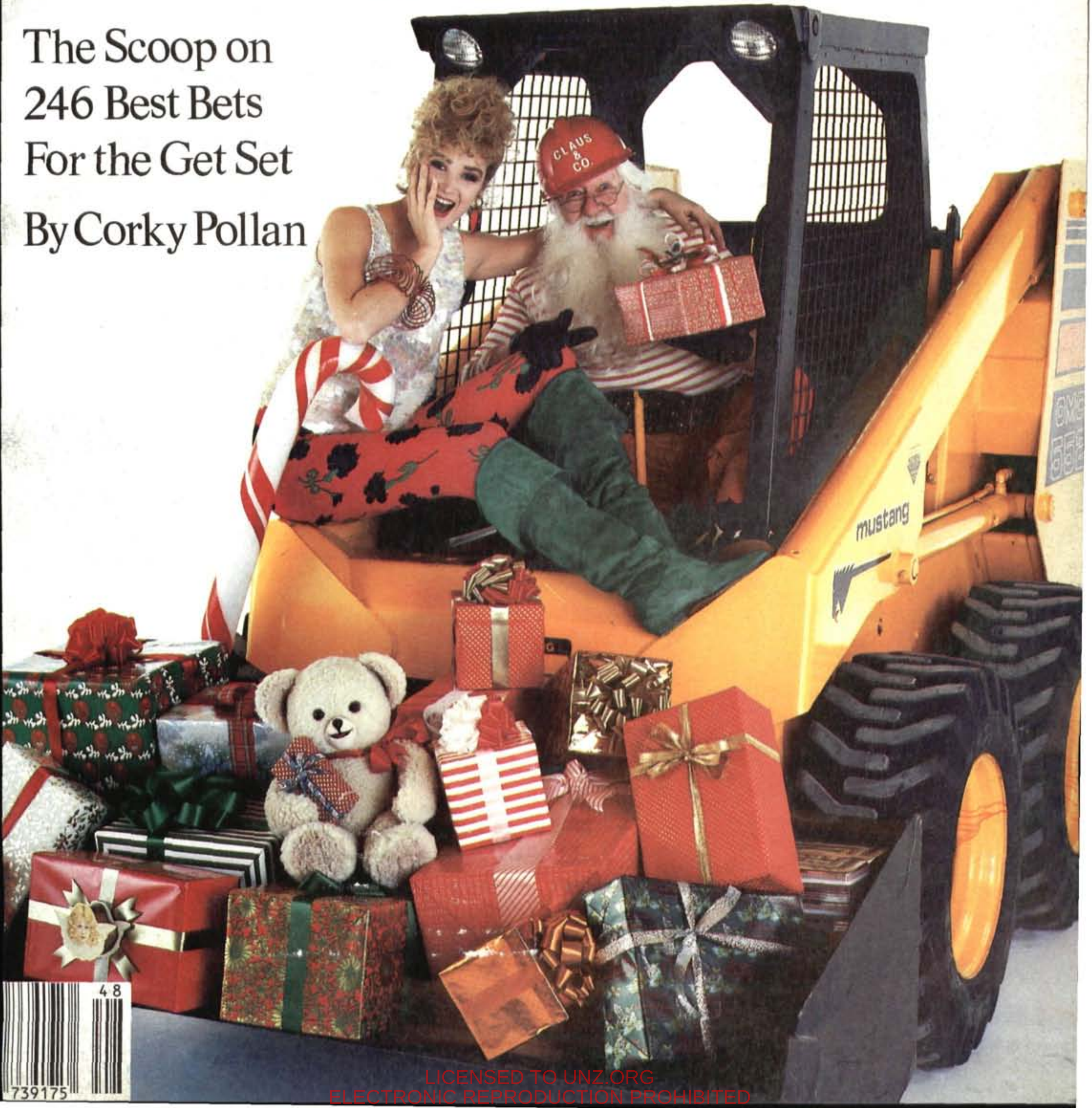
CHRISTMAS GIFTS

NEW YORK

The Scoop on 246 Best Bets For the Get Set

By Corky Pollan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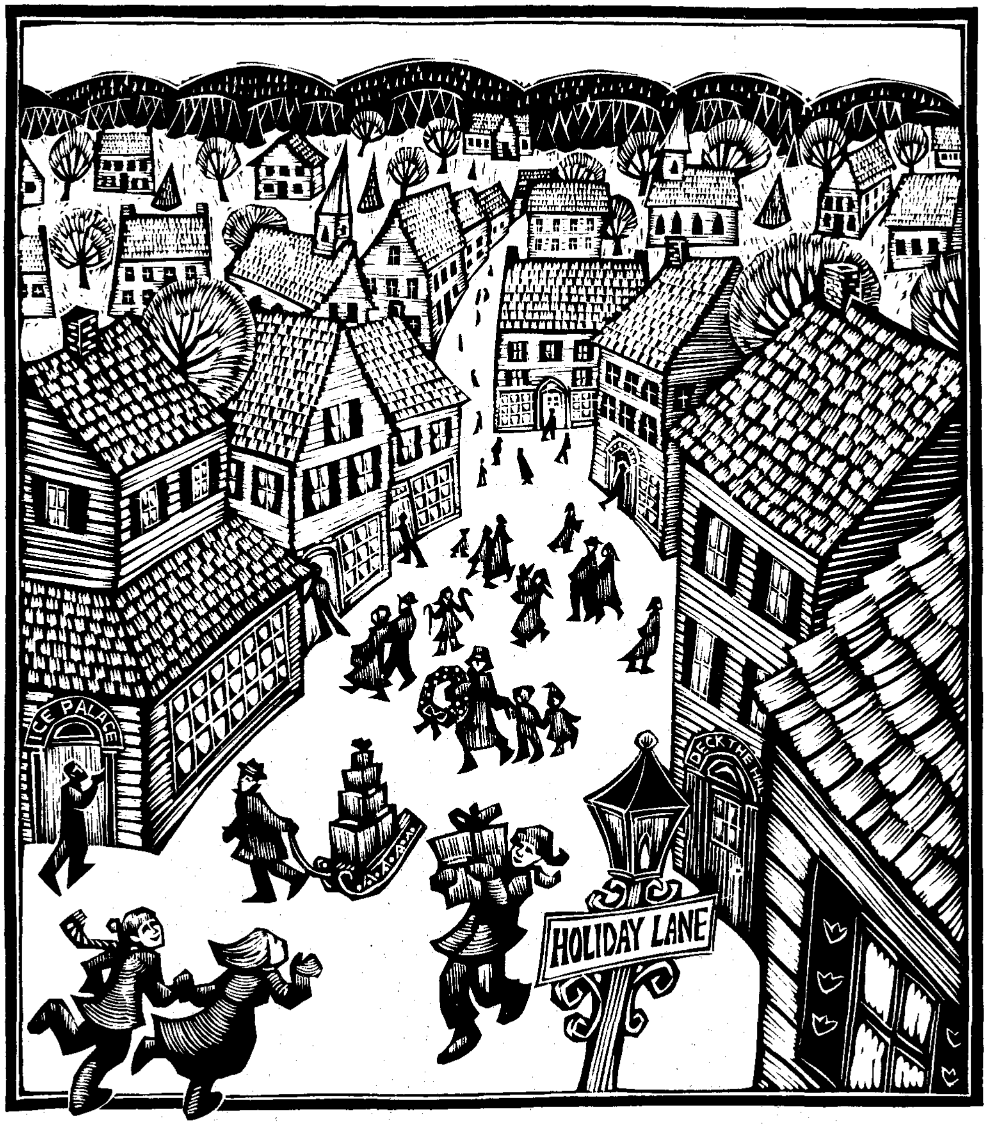
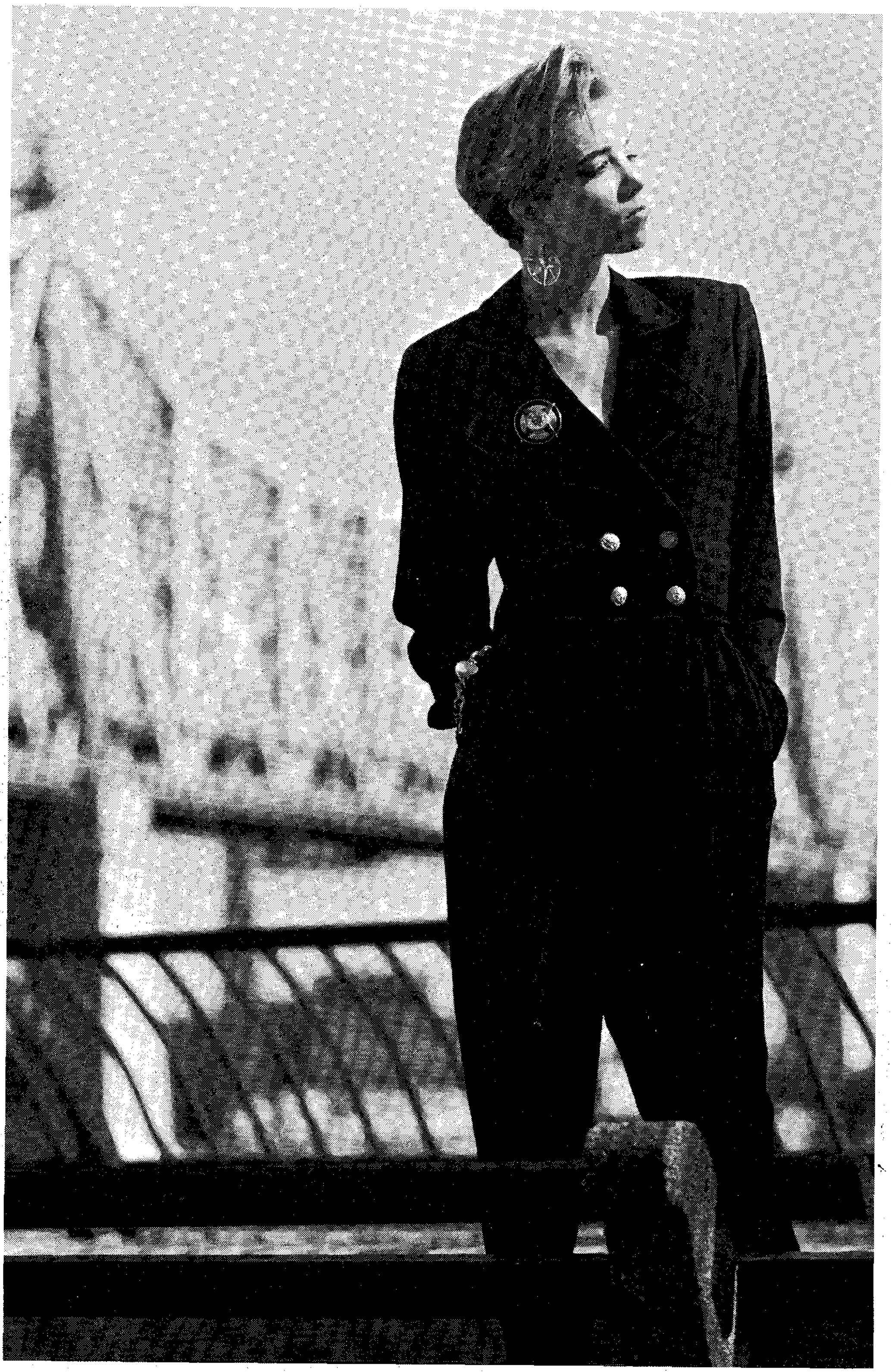


Come with us to an enchanted Christmasland called Holiday Lane on 9 in Herald Square. Here, the spirit of Christmas comes alive in a charming hamlet of holiday shops. Take a stroll through these magical shops and discover all the treasures in store. Here's a glimpse: ICE PALACE shimmers with all the frosty-silver sparkle of a glistening icy-white Christmas. THE NUTCRACKER brings to life the Christmas fantasyland of The Nutcracker Suite. SANTA'S WORKSHOP is a world of miniature elves, handcarved wooden ornaments, and knit stockings. HOLIDAY CARDS & WRAP says Season's Greetings with festive cards and gift wrap. WINTER FOREST is your man-made Christmas tree headquarters. SANTA'S SWEATS is cozy and colorful Christmas sweatshirts. HOLIDAY GOURMET is taste-tempting, with delectable gifts and treats.

macy's



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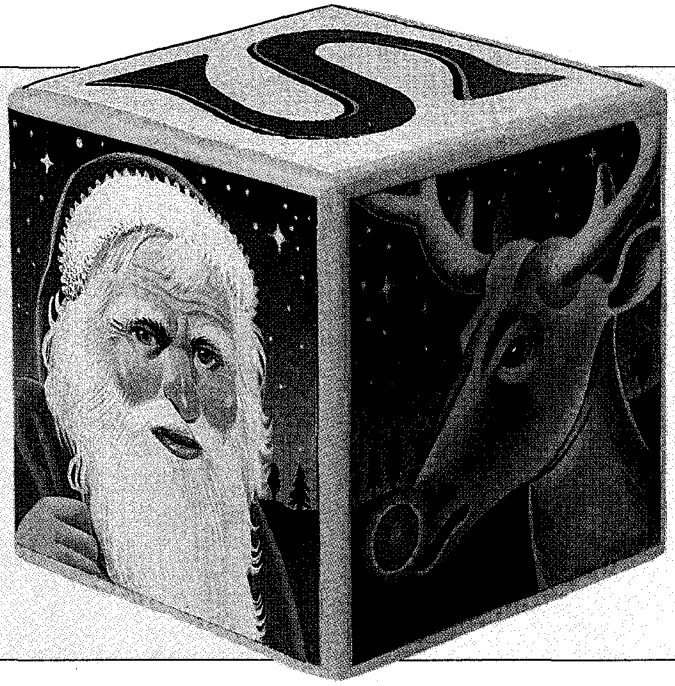

41 Christmas Gifts

BY CORKY POLLAN

Some people on your Christmas list may be satisfied with two front teeth, but others are sure to be more demanding. So Corky Pollan searched the avenues and scoured the shops, and Nancy McKeon scouted the malls, and they've come up with 246 gift suggestions. There are trinkets for men and baubles for women. Gifts for those who've been good and even rewards for those who've been naughty, from 30-cent chocolate cars to a diamond bracelet. And toys for children—and adults, including a $32,250 Jaguar XJ6. The still-life pictures were photographed by Brian Hagiwara, the silhouettes by David Kelley.

80 Blood Brothers

BY JESSE KORNBLUTH

On September 3, 1961, when Athol Fugard and Zakes Mokae gave the first performance of Fugard's *Blood Knot,* they drew 150 people to an abandoned factory in Johannesburg. This week, for the first time since 1966, they'll appear together in *Blood Knot,* this time on Broadway. "Zakes and I—white South African, black South African—are still together. Still working together, still relating," says Fugard. "That's the curtain call."

96 The Battle of Yorkville

BY JONATHAN GREENBERG

In April, developer Peter Kalikow fired the first shot in the Battle of Yorkville. Kalikow announced plans to evict the 2,000 tenants of City and Suburban Homes. The complex was built nearly 90 years ago to provide affordable housing for the city's working class. Today, many of the tenants are first-generation immigrants. Most have moderate incomes. And almost all of them say they're not leaving.

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Cover: Photograph by Tohru Nakamura.
Santa: Kermit Love. Santa's helper: Alexandra of Elite Model Management. Hair and makeup: Tomoko. Top: Liz Claiborne at Macy's N.Y. Pants: Betsey Johnson. Jewelry: J. Antonio. Boots: Susan Bennis Warren Edwards. Santa's belt: Betsey Johnson. Gloves: Vicky Davis for Grandoe. Boots: Claude Montana at To Boot. Glasses: Cohen's Fashion Optical. Mustang skid steer loader from Owatonna Manufacturing, Inc., Owatonna, Minnesota. Gift packages from Dennison's Party Bazaar. Photographed at Kaufman Astoria Studios, Inc.

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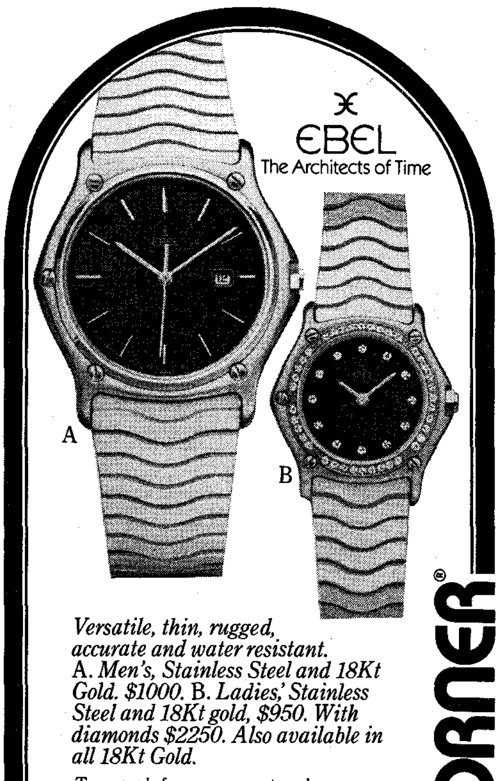

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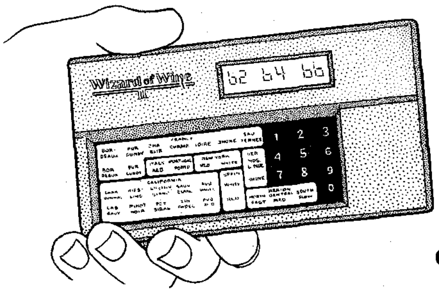

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LETTERS

The Real 'Page Six'

IF *New York's* ASSESSMENT OF "PAGE Six" is to be believed (that Mr. and Mrs. Ronald Perelman are "just Hollywood enough" to make "the perfect 'Page Six' couple") ["The Shy Stripper," by David Blum, November 18], I've got news for Henry Kissinger, Princess Di, Malcolm Forbes, Mario Cuomo, David Rockefeller, Brooke Astor, and the others written about here on a regular basis. I guess they've been relegated to the ranks of the ruthlessly glitzy.

Susan Mulcahy
"Page Six," New York *Post*
Manhattan

Network News

ACCORDING TO TONY SCHWARTZ, *60 Minutes* executive producer Don Hewitt was enraged when news-division president Ed Joyce did not personally inform him that he had to lay off some staffers but instead sent the news through an intermediary ["Inside CBS," November 4]. That's always been CBS's style.

I worked as an executive secretary in CBS's planning and scheduling department 25 years ago. We were a large department, and when the crunch came, some of our people were slated as the first to go. The accountants were taking over. The creative people no longer had the final say. On "firing day," the two executives who were supposed to inform those being let go ensconced themselves in an empty office two halls away from our department. They called me on the phone and told me to inform each firee that he was to go to such and such a room. After each phone call, people started running in all directions. After I had made two or three, everyone in the department began referring to me as the witch. It wasn't long before I was in tears. But that never moved the two executives.

I loved working at CBS as long as the creative people were in charge. The change really took place 25 years ago. It just took a little longer to get to the news department.

Nora Davidian Mackenzie
Chappaqua, N.Y.

AS ENTERTAINING AS *60 Minutes* IS, watching the vituperative Wallace, Safer, Sawyer, and Hewitt twitch and squirm as the corporate ax wielders slash the budget that has left them free to run roughshod over both the humble and the

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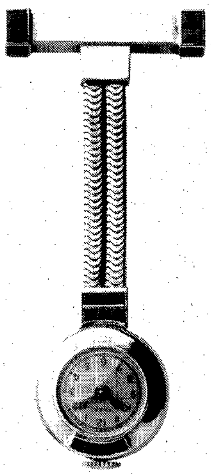

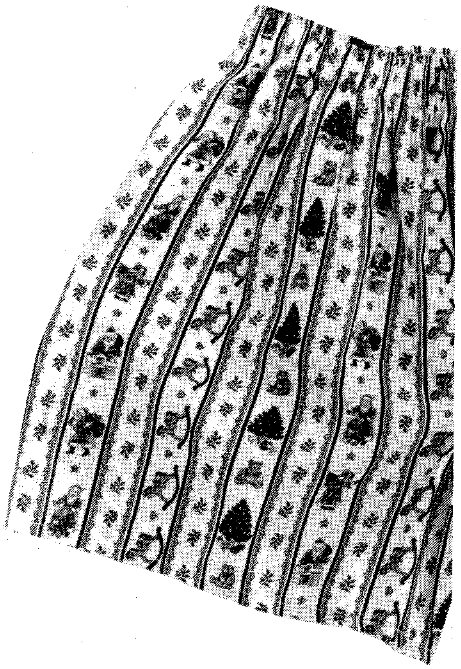

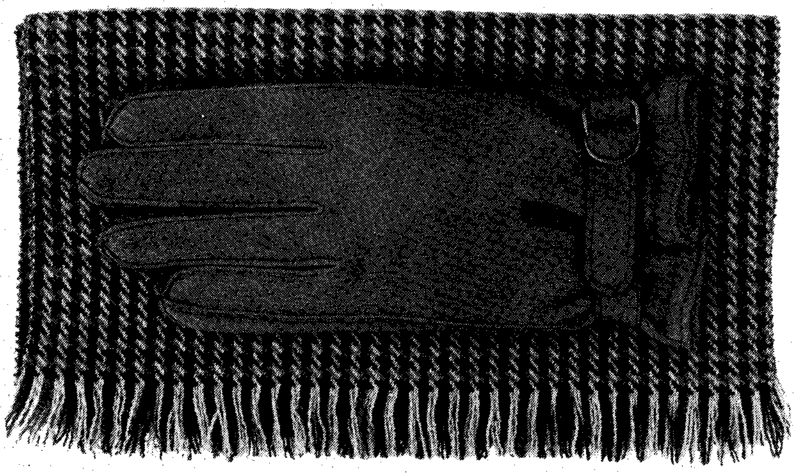

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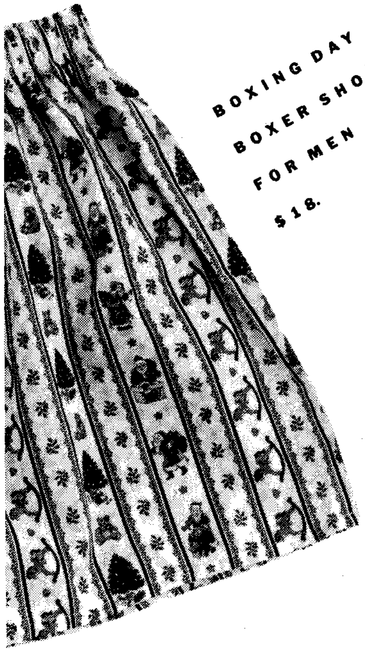

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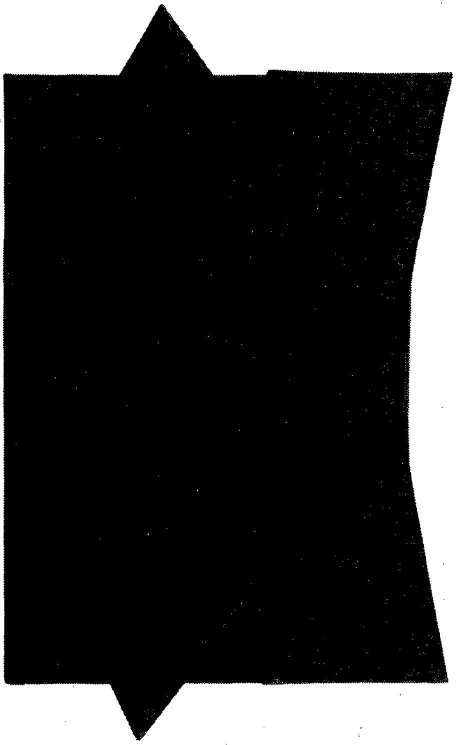

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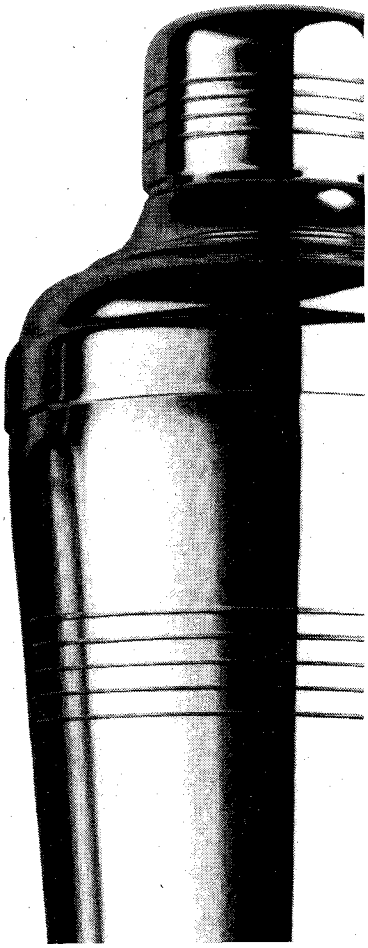

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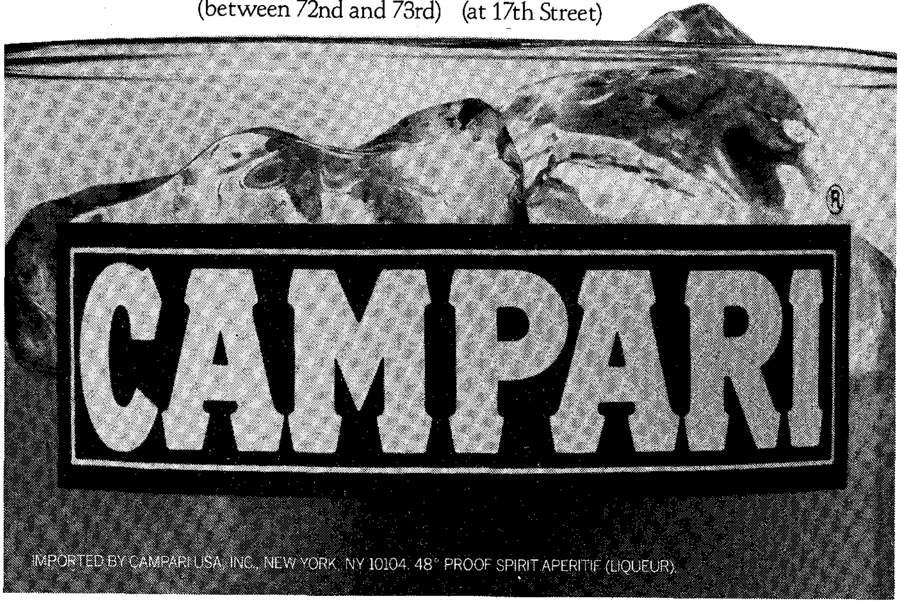

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mighty is even better. Ah yes, imperious insensitivity does reap its own rewards, however long it takes.

William L. Bennett
Muskegon, Mich.

Church Triumphant

WHAT A DELIGHTFUL AND PERCEPTIVE piece by Bernice Kanner on Forrester Church ["The Church Revival," November 4]. Congratulations.

George McGovern
Washington, D.C.

BERNICE KANNER NEGLECTED TO MENtion another nineteenth-century luminary who was a parishioner at the Unitarian Church of All Souls. William Cullen Bryant, poet and editor of the New York *Evening Post*, worshiped at All Souls for many years. His funeral service was conducted at the church on June 14, 1878.

Faith Goddard Cole
Norfolk, Conn.

Parental Approval

AS THE PARENTS OF RAQUEL KELLERT, the baby featured on the cover of your August 12 issue, we wish to convey our feelings about your treatment of in vitro fertilization ["Last-Chance Babies," by Michael Kramer]. We were initially reticent about endorsing an article that might not treat sensitively a subject we feel so positive about. Any concern we had was put to rest when we read the article. We are extremely happy that you were able to express so beautifully all the things we would have said.

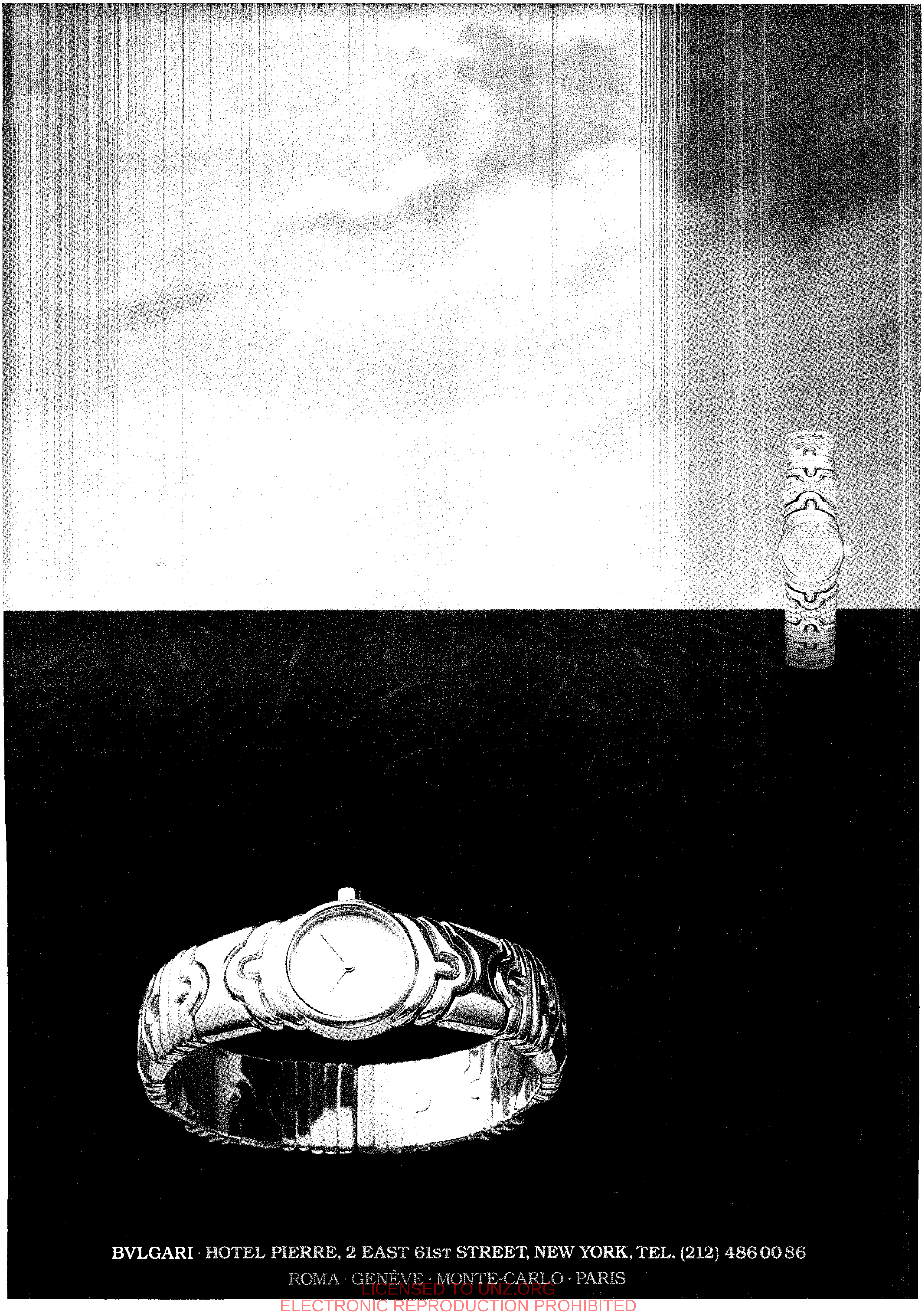
Lynn Martin-Kellert
Mitchell A. Kellert
Manhattan

Sally Randall's Fifteen Minutes

THANKS SO MUCH FOR PUBLISHING THAT article on that girl who hangs out at the Palladium ["Desperately Seeking Sally," by Dinah Prince, November 4]. Boy, it really made me feel good. Maybe now girls like me will have the opportunity to be recognized, too. I think I could be the next queen of the—what do you call it—the demimonde? I am, after all, very creative. When I go out, instead of boring blue jeans and sweaters, I wear a ballet tutu, spiked heels, fishnet panty hose, and a short hunter's jacket. I have my makeup done by a real neato stylist. She staples diamonds to my eyelids. But I always tell her, "Madge, not too many, 'cause I do want to look real!"

My folks never had to buy wallpaper for the kitchen, either. I just cooked spaghetti, stuck it to the wall, and then sprayed it with silver and gold Streaks 'n' Tips hair color. It looks fabulous. Sometimes, just for a change, I'd redo the walls with ziti or small shells. Looks great.

So anyway, I hope that Palladium girl sees this letter, 'cause I'd sure like to meet her and get to know her. Maybe we



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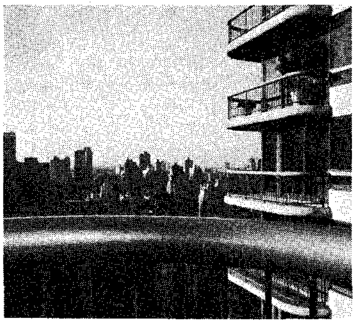
The virtues of a building that's new, but not too new.



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could do something together. Wouldn't that be swell?

Dolly Scandal
Brooklyn

I'M SURE YOUR ARTICLE ON DOWNTOWN'S singular Sally Randall will provoke more than a few responses. But opening all that mail will be a real chore, so I thought I'd write and save you the trouble of reading it. Here are a few of the more predictable responses:

☐ "Demimonde's girl of the minute" is right—Sally Randall's creation of herself won't last more than a minute in the great scheme of things. It's that kind of self-promotion that has created the shallowness and artifice that rule the world we live in. What has she produced? Where is her sense of morality? If Sally Randall is an example of today's youth and their aspirations, where will we be in twenty years?

☐ Bravo! Despite the circumspect tone of Dinah Prince's article on Sally Randall, the talk of downtown, I admired Sally's bravura and, dare I say, chutzpa, as well as her *joie de vivre*. Why shouldn't she bask in the glow of a thousand admiring faces? Wouldn't we all like to have our birthday celebrated by 9,000?

☐ Spare us! I was disgusted enough by *New York*'s fascination with yuppies and their quest for instant—and continuous—gratification. But now I'm forced to deal with someone who wants fame and fortune without working at all.

☐ Sally Randall calls New York "the Manhattan University of Life." Perhaps she should take some courses titled "Responsibility—What It Means, How to Get It" and "What Will Happen When You Get Older, Honey?"

Regardless of the mail, I enjoyed Sally's story. More important, I bet she's enjoying it even more. She's living proof of Andy Warhol's edict that anyone can be famous for fifteen minutes. Who knows, she might even last an hour.

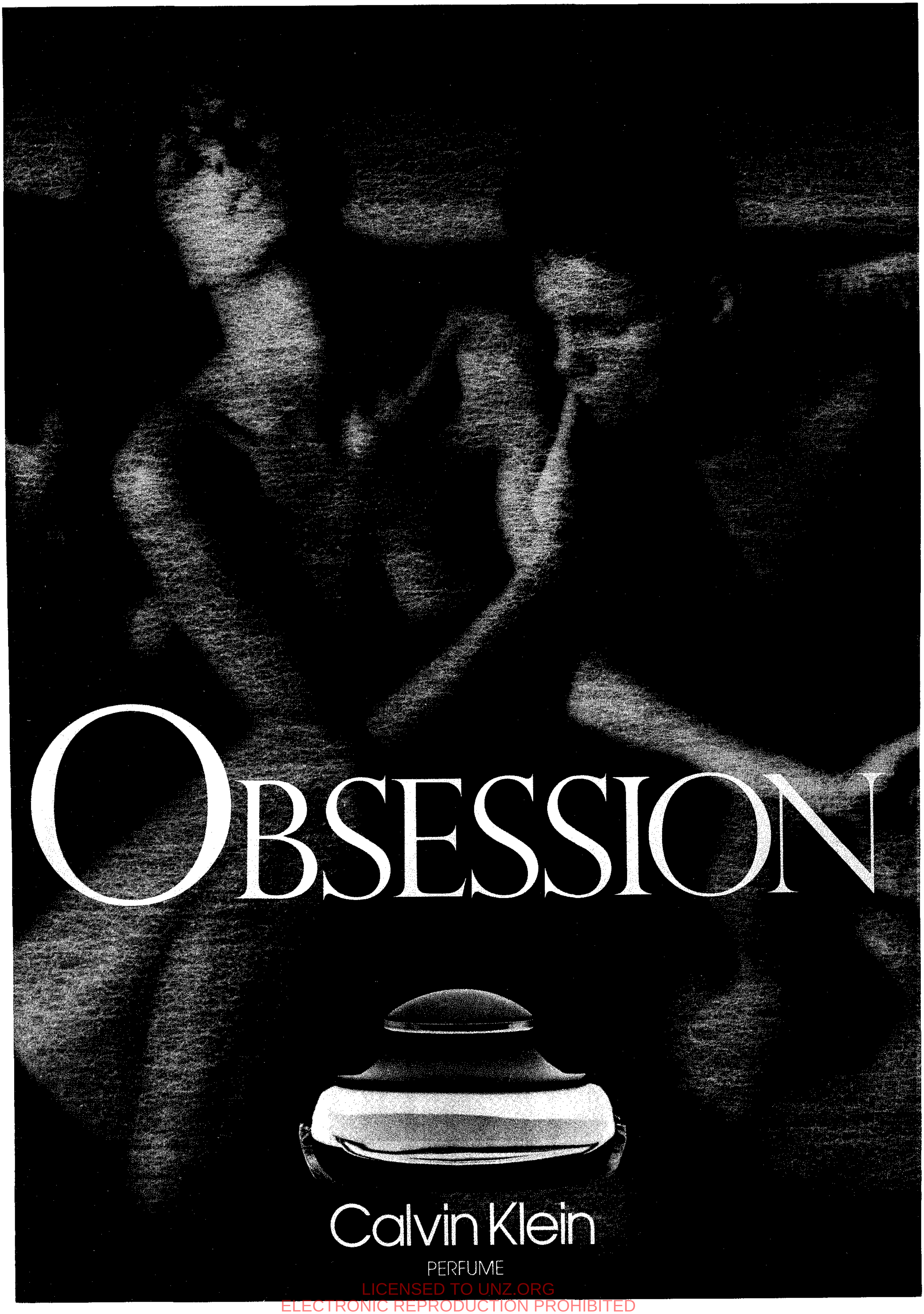
Tim Peters
Manhattan

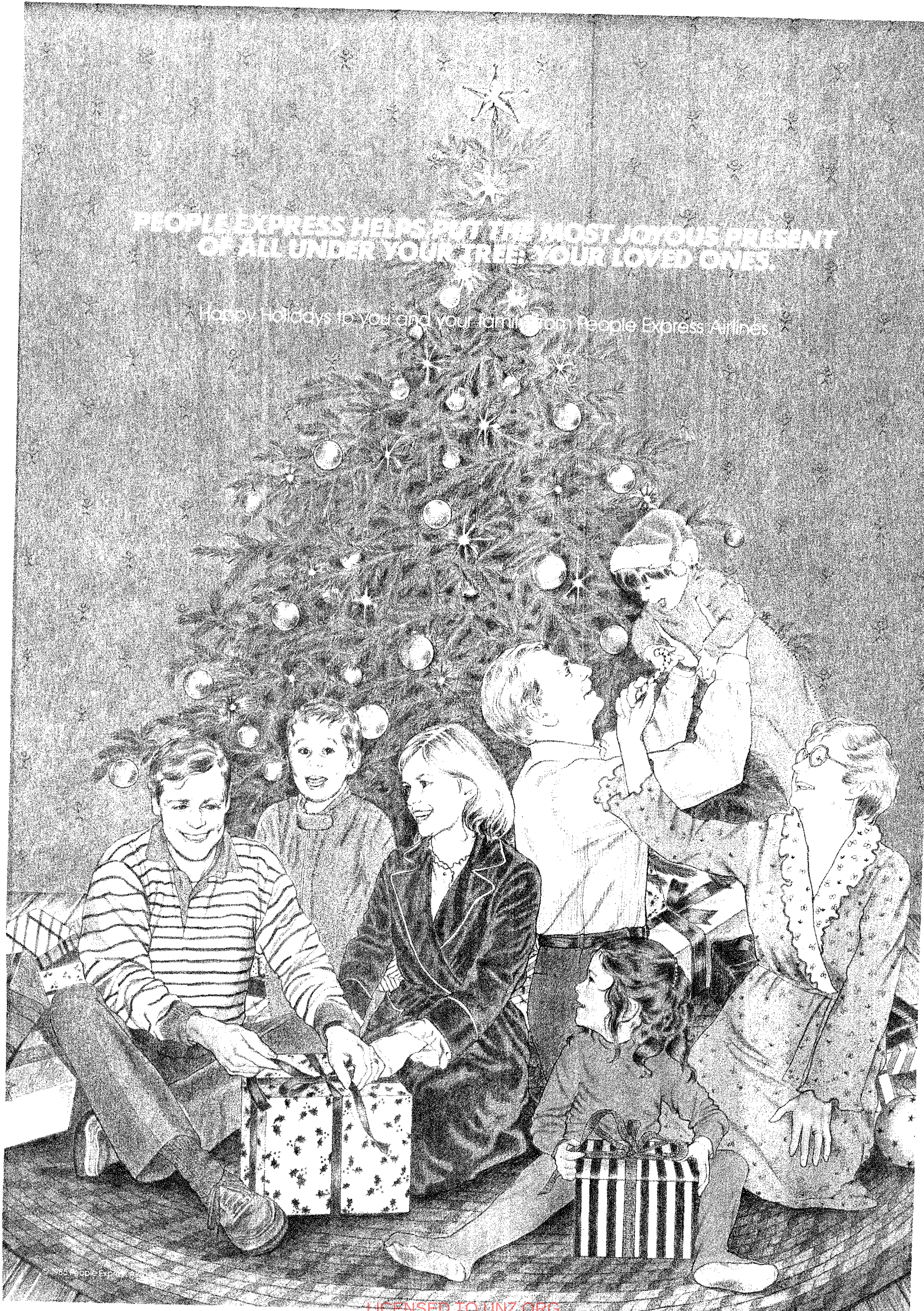
Educational Television

Sesame Street, The Electric Company, Fat Albert and the Cosby Kids. Hell, for all that and his new show, Bill Cosby deserves better than an Ed.D. ["Intelligencer: Dr. Bill Cosby—A Laughing Matter?" by Jeanie Kasindorf, November 4].

Professor Damerell's mind has gone soggy from too many teachers-college dissertations. Put it to the test, I say: Let ten sane people compare Bill Cosby's dissertation with the drivel coming out of today's teachers colleges, and I bet they will conclude it's a gross insult to give Cosby another dime-a-dozen Ed.D. The man deserves a Nobel Prize for Education!

Bob Maul
Manhattan


OBSESSION
Calvin Klein
PERFUME



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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

RADIO CITY RELIEF...TIGHTER BELTS AT CBS...MR. SHAWN'S TV...AN ALBANY SPOT FOR LIZ?

'CHEVY AID' AT RADIO CITY

Mick Jagger and Tina Turner may reprise their Live Aid act at Radio City Music Hall this February, when Chevrolet, one of the sponsors of last summer's Live Aid concert in Philadelphia, will hold another benefit concert for famine relief in Africa. Chevrolet will foot the bill for everything but the ushers' salaries and the dressing-room and concession costs, which will be picked up by the Music Hall. In addition to Jagger and Turner, the Chevy organizers are trying to get the Beach Boys and Duran Duran.

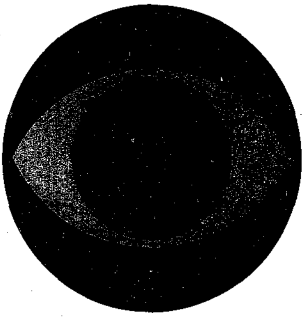
TURNER AND JAGGER AT LIVE AID

CBS JUST KEEPS ON CUTTING

The financial squeeze at CBS News didn't end with September's "Thursday-night massacre." CBS is now asking news staffers whose contracts are up to sign five-year contracts that call for a 4 or 5 percent salary increase for each of the five years.

CBS lawyer Bob McCarthy has been telling agents and lawyers representing News producers and some correspondents that CBS wants their clients to know that this is a bad time for the network and that it is hoping they'll make the sacrifice.

The tactic may not work. One lawyer who represents several employees says he's telling his clients "they don't have to accept it. All the publicity CBS has put out has been designed to pressure the employee to help save the network. But this is a network whose news division is still making a good profit. If you have the leverage, you can still close people's contracts with increases of 10, 20, even 25 percent."


CBS STILL SLASHING

HOLTZMAN ON THE CUOMO TEAM?

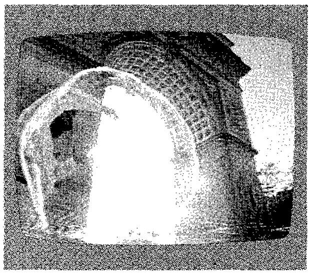
Only days after Liz Holtzman declared herself out of the U.S. Senate race, friends are planning to make calls on her behalf to Governor Cuomo, suggesting that she would be the perfect choice for lieutenant governor—a race that would not require the kind of money needed for a Senate campaign. Holtzman insists that she has not asked anyone to make the calls and is not actively seeking the job. And even Cuomo's people, aware that the calls are about to be made, believe Holtzman is not behind them.

IN LIVING COLOR ... WILLIAM SHAWN

Those *New Yorker* television commercials have brought the magazine's 78-year-old editor, William Shawn, into the brave new world of video in more ways than one.

Before *New Yorker* president Steven Florio introduced the new spots, he invited Shawn to view them. The last spot he screened for Shawn was one about "Talk of the Town" subject David Stein, the man who makes eight-foot-tall soap bubbles around town. "Do you like it?" Florio asked as the tape ended with a huge bubble rising over Washington Square Park. "It's absolutely beautiful," Shawn said. Then he stood up and walked toward the door, mumbling to himself, "It's too bad my television isn't in color."

Well, it is now. As soon as Shawn left, Florio called *New Yorker* executive vice-president Jonathan Newhouse, owner Si Newhouse's cousin, and asked him to have a cable hookup and a nineteen-inch Sony Trinitron installed in Shawn's Fifth Avenue apartment.


A *NEW YORKER* TV SPOT

A P. R. MAN ON THE CIGARETTE CASE

Philip Morris, Lorillard, and Brown & Williamson are so worried about the possible repercussions of cigarette-liability lawsuits that they have hired public-relations man John Scanlon to advise them how to handle the press during upcoming trials.

Scanlon, who handled P.R. for CBS during the Westmoreland libel trial, is already at work at the Santa Barbara, California, trial of a wrongful-death suit brought against R. J. Reynolds by the estate of John Galbraith, an insurance executive who suffered from lung cancer and chronic heart and lung disease and died in 1982 at 69. Galbraith had smoked two to three packs of Reynolds cigarettes a day from age eighteen.

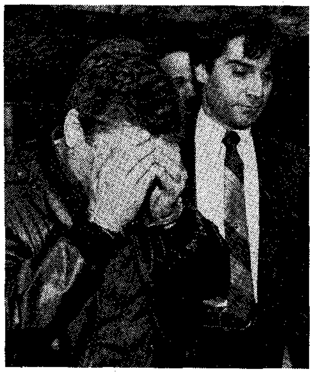
Scanlon isn't working the press in the Santa Barbara case—R. J. Reynolds is using its own P.R. man. Scanlon's simply observing the trial so he can map out strategy for 40 *other* cigarette-liability cases, a half-dozen of which are expected to go to trial within the next year.

LAWYER UP AGAINST THE BAR

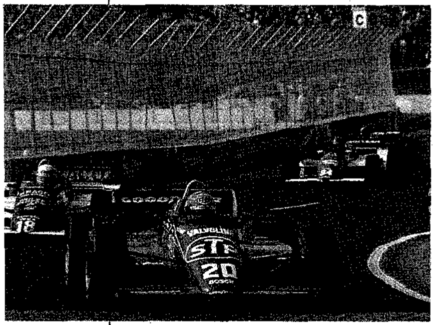
Those eleven alleged members of the Colombo family on trial in Foley Square aren't the only men in Judge John F. Keenan's federal

Photographs: top, Ken Regan/Camera 5; bottom, Donal Holway.

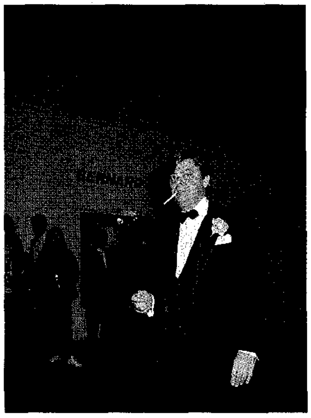
DON'T TREAD ON US...DOUBLE JEOPARDY?...WHITNEY REDUX...HOLLYWOOD SWITCH



CATALDO (LEFT), COIRO'S CLIENT



SPEEDING TOWARD QUEENS?



TERRAIL

courtroom currently under indictment. As soon as lawyer Michael Coiro is finished representing alleged family member Dominic Cataldo, he will have to appear—as a defendant—in federal court in Brooklyn.

Coiro is under indictment for conspiring to obstruct justice in a Gambino-family heroin-trafficking case that dates to February 1982. The U.S. Attorney's office in Brooklyn has charged the lawyer with soliciting witnesses to commit perjury before the grand jury investigating the heroin case, with advising witnesses to plead the Fifth Amendment solely for the purpose of obstructing the grand-jury investigation, and with helping Gambino family members conceal the money made from the sale of the heroin. Coiro has entered a not-guilty plea.

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AIA WEIGHS IN ON THE WHITNEY

Now the American Institute of Architects' New York chapter is taking a stand on the controversial Whitney Museum expansion. In a memo to Whitney director Tom Armstrong and architect Michael Graves, AIA chapter executive director George Lewis says that although the chapter will "officially" remain neutral on the issue, it is hoping the Landmarks Preservation Commission will treat the museum as if it were a landmark, even though the building isn't old enough for that designation.

The Whitney expansion already has to undergo review by the commission because the museum is in the Upper East Side Historic District. But if the building is treated as a landmark, any expansion would be subject to much stricter review, and Graves's expansion would be less likely to get approval.

LAWYERS BALK AT A CASH CAP

The New York State Trial Lawyers Association is trying to raise an unprecedented $5 million for a lobbying and media campaign. The aim of the campaign? To keep the State Legislature from passing laws that would limit jury awards in medical-malpractice, personal-injury, and municipal-liability cases.

The campaign couldn't come soon enough for those lawyers who earn a living by taking 30 percent of awards in such cases. The governor met last week with Senate and Assembly leaders to try to come up with a bill to limit medical-malpractice awards. At that meeting, Senate majority leader Warren Anderson said he would also like to see some protection for municipalities included in any proposed legislation.

The Trial Lawyers Association has already collected $1 million from its members for the campaign. The money will be spent for lobbying, advertising, direct mail, and polling.

"Insurance companies are blaming the victims for the big verdicts," says a source familiar with the trial lawyers' campaign. "If a guy loses a leg because of a doctor's mistake, that's not his fault. He deserves adequate compensation."

— LISA DE MORAES

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EXTRA LAPS FOR THE GRAND PRIX

Berle, Kass & Case—the law firm that used striped bass to stop Westway—has yet another new client. The firm has been hired by the Parks Council, a private watchdog group, to try to block the Grand Prix racetrack that's been proposed for Flushing Meadows–Corona Park in Queens.

This time around, the environmental-impact issue is far more obvious. While Grand Prix races in many cities are held in the streets, the New York Grand Prix proposal calls for paving a 35-foot-wide ring of parkland around the largest lake in the city. Sixty mature trees would be destroyed in the process. The organizers of the race say they would replace the trees with 179 saplings.

Both the mayor's office and Queens borough president Donald Manes have given strong support to New York Grand Prix, Inc., which is headed by Daniel Koren, a former member of Manes's staff.

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THE MOBILE HOST OF MA MAISON

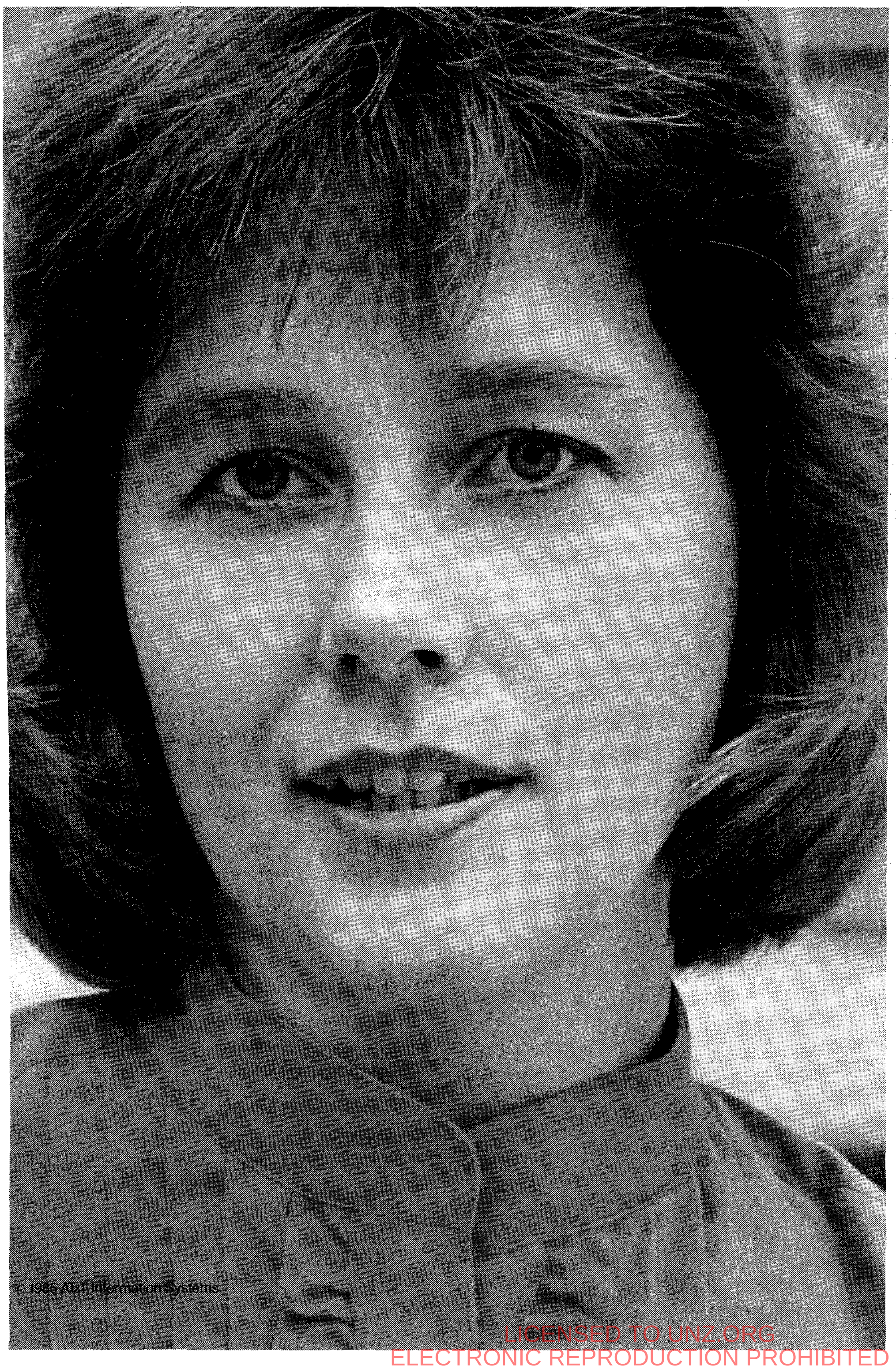
There's no loyalty in Hollywood. Only a fortnight after Ma Maison closed its doors, the restaurant's former co-host, Pierre Groleau, is trying to woo owner Patrick Terrail's famous lunchtime crowd—claiming it was he, Groleau, who really made the restaurant world-famous, when David Begelman forged his name on a Columbia Pictures check.

Groleau has gone to work as host at L'Ermitage, an elegant French restaurant not far from the old Ma Maison. And now L'Ermitage is going to open for lunch for the first time in six years, to accommodate Ma Maison's celebrity clientele. "I started the whole thing with the show-business people at Ma Maison," Groleau says. "When I saw the despair in our customers' eyes when Patrick closed, I said, 'My children, don't worry, you're all coming to L'Ermitage.' By the time Patrick reopens, no one will remember Ma Maison."

Photographs: top, Clarence Davis/*Daily News*; center, Focus On Sports; bottom, Ron Galella.

"The memory on my phone never remembers the numbers."

Laurice Shaw, Georgia

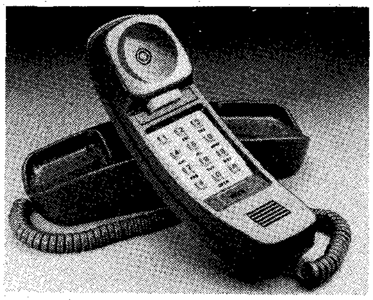


© 1985 AT&T Information Systems

Well, Laurice, it seems you've found out what a lot of people have discovered about bargain-priced phones. A phone that doesn't work isn't a bargain. It's a problem… especially when you've come to depend on the kind of phones you grew up with. AT&T.

With AT&T phones, the sound is clear and strong. And if it's a phone that remembers numbers, you can be sure it won't forget. And you can be sure of one other thing. AT&T phones are designed to last. Maybe that's why most people can't remember the last time they had trouble with their AT&T phone.

You get what you pay for.

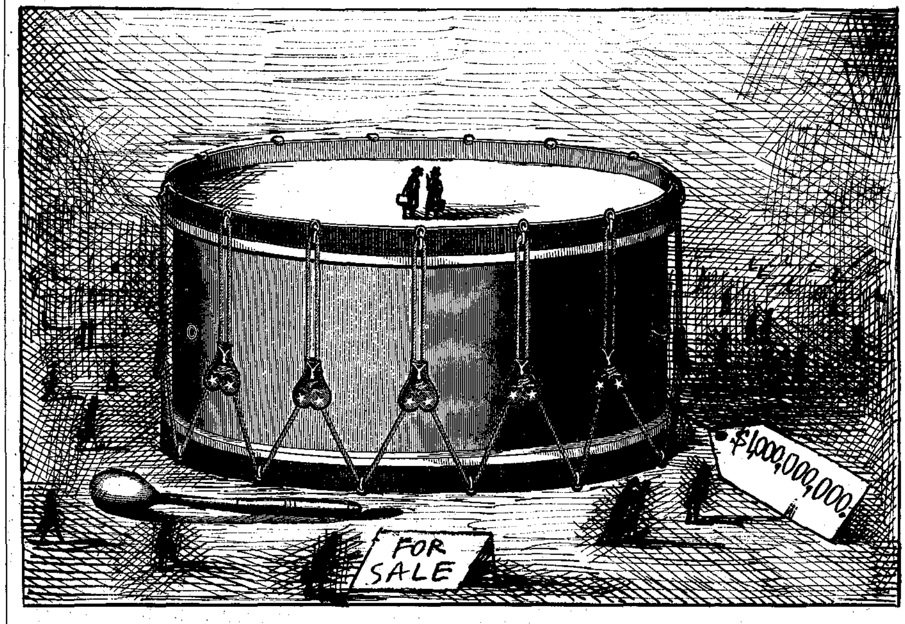


AT&T

The right choice.

The Bottom Line/Dan Dorfman

IT TAKES ONE TO SELL ONE



"PROJECT DRUM": *Smith Barney's undercover effort to sell a rival.*

Peddling E. F. Hutton

"WE MAKE MONEY THE OLD-FASHIONED way," trumpets Smith Barney, Harris Upham & Company. But the brokerage firm is also trying to make money the new-fashioned way—by getting a bigger piece of the hot takeover game.

I've learned that Smith Barney has been quietly trying to peddle its beleaguered rival, the E. F. Hutton Group, the parent company of E. F. Hutton & Company. And Smith Barney is talking up a deal without even telling Hutton about it. The price tag for Hutton, which runs the fifth-largest brokerage firm, is estimated by Smith Barney at between $1 billion and $1.25 billion, or between $40 and $45 a share. (The stock was trading at $35.50 at press time.)

The payoff for Smith Barney: a potential fee of $12 million to $15 million, sources estimate.

The operation is so hush-hush that the Smith Barney division handling it—the mergers and acquisitions department—is using a code name, "Project Drum," in pitching the Hutton takeover. That code name appears on an extensive, confidential Smith Barney report that lays out the financials of Hutton, analyzing its operating divisions, expense structure, estimated worth, contingent liabilities, and "hidden values." I've obtained a copy of the Smith Barney report, which was given to at least one multi-billion-dollar company in the hopes of interesting it in buying Hutton.

Hutton is never identified by name in the report; the target company is called "Drum." But it's clear Hutton is the company in question. The sales and profit numbers are precisely those of Hutton, and the report takes note of Drum's "check kiting" problem—a reference to Hutton's guilty plea to 2,000 counts of wire and mail fraud earlier this year.

It's not that unusual for a brokerage firm to try to stir up a sale—even without an okay from the company being peddled. What's interesting in this case is that one big broker is secretly trying to sell another.

Michael Hoffman, co-manager of Smith Barney's mergers and acquisitions department, at first denied any knowledge of an effort to sell Hutton. Later, he said "no comment," though he told me that "we have not been retained by Hutton to sell the company."

E. F. Hutton chairman Robert Fomon refused to respond to phone calls, and a Hutton spokesman said the firm won't comment on takeover speculation.

Rumors of a Hutton takeover have been widespread on Wall Street for some time—with the firm's chief appeal its national distribution network of about 6,300 stockbrokers. Transamerica, Beneficial Corporation, General Electric Credit Corporation, Ford, Metropolitan Life, and Integrated Resources have been mentioned as potential purchasers. Other rumors have placed former American Express president Sanford Weill in a group interested in buying Hutton, though a Weill friend says that "the man's plans are still up in the air."

Many analysts, however, think a Hutton takeover is unlikely in the near future, given the current turmoil at the firm. It's unclear, for example, how Hutton's business will be affected by its guilty plea in the check-kiting scheme. Hutton has already paid the criminal fine and set aside reserves of $8 million to reimburse the banks involved. However, the commentary on contingent liabilities in the Project Drum report says some observers have estimated that Hutton's total bill for the scheme could run as high as $50 million.

The Smith Barney report also notes that Hutton faces potential damages—the extent of which cannot yet be determined—as a member of the underwriting groups that offered a series of Washington Public Power Supply System debt issues (called WHOOPS). Investors lost $7.25 billion in principal and interest when the utility canceled two nuclear-power plants.

Last week, Hutton was battered by yet another financial storm (one not covered in the Smith Barney report): the collapse of First American Mortgage Company, a Baltimore-based mortgage banker that had sold millions of dollars in home loans to Hutton and thrift institutions. Hutton had sued the company for fraud, alleging that it is owed $9.7 million by First American. At Hutton's request, a court has frozen all of First American's assets.

Despite the liabilities, however, Smith Barney rates Hutton as an attractive takeover candidate. The Project Drum report cites a number of "hidden values" at Hutton, though the report acknowledges that these values cannot be quantified from public documents. Among those values: approximately $65 million worth of investments in a variety of leveraged buy-outs and technology companies; general-partnership interests in various tax-advantaged investments; possible undervalued real-estate assets, notably in Hutton's older branch offices; and an unused investment tax credit of $43.7 million as of the end of last year.

Several analysts I spoke with disagreed about Hutton's attractiveness as an investment. For example, Mabon, Nugent's Brenda Davis McCoy rates Hutton unattractive because of its many problems and because the public is not an aggressive participant in the market these days.

Perrin Long, a tracker of brokerage stocks for Lipper Analytical Services, dis-

Illustration by Eugene Mihaesco.

To Marc & Carol
from
Steve & Sharyn
To
Penny
From all
The gang!
SARONNO
AMARETTO di SARONNO
Dear Mom,
love, your son
Steve.
Best
Wishes
T.B.C.
SARONNO
AMARETTO di SARONNO ORIGINALE
ILLVA SARONNO ITALY
Season's
Greetings
The
Clarks
To Me
Happy
Holidays!
AMARETTO di SARONNO ORIGINALE
SARONNO
AMARETTO di SARONNO ORIGINALE
ILLVA SARONNO ITALY
Dear Amy,
How about
New Years?
Bob—
Thanks
for
Everything!
Fred
SARONNO
AMARETTO di SARONNO
Dear
Pat
Love ya!

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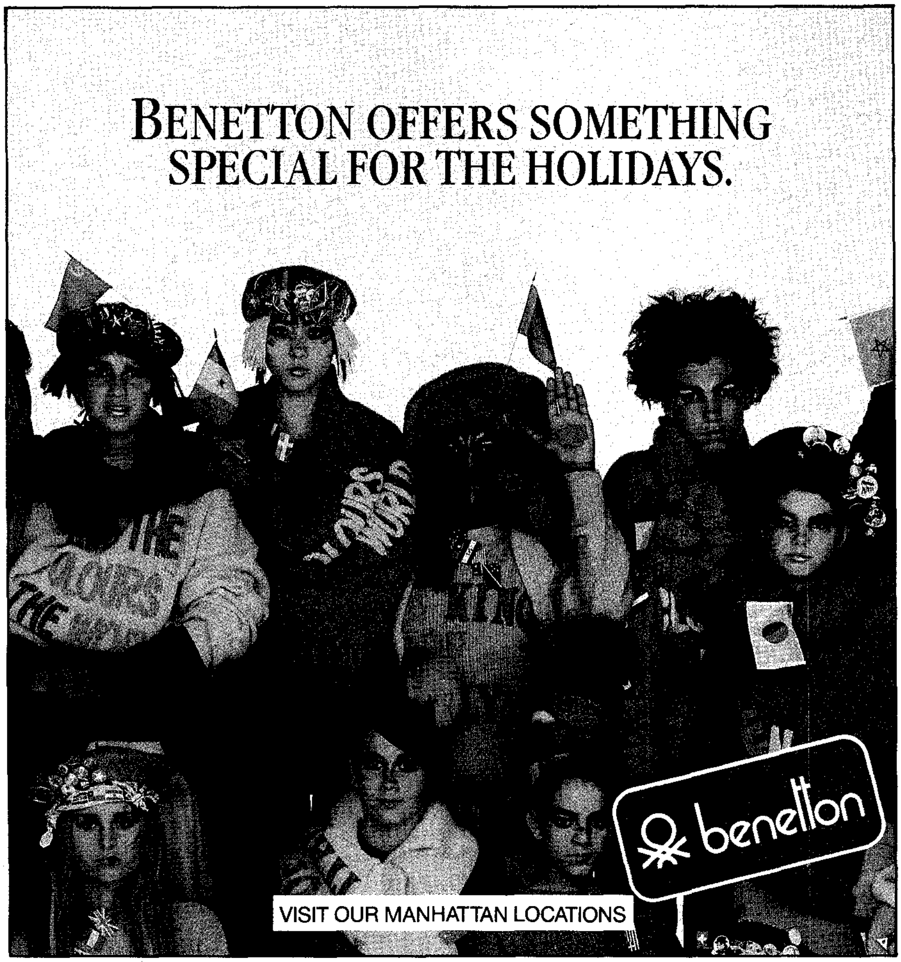
BENETTON OFFERS SOMETHING SPECIAL FOR THE HOLIDAYS.
benetton
VISIT OUR MANHATTAN LOCATIONS

OTARD ROYAL FAMILY
OTARD XO COGNAC
Otard
The only cognac aged at the Château de Cognac.

agrees. Long thinks Hutton is worth about $65 a share—or 2½ times its book value—in the takeover arena. However, he thinks the takeover prospects are slim now because management doesn't want to sell. Hutton, he says, is at the turning point, given its ongoing management changes and its reemphasis on improving profit margins (through better cost controls and a reduced rate of expansion). "You're looking at a stock with good potential for capital appreciation," Long says.

One source at Hutton tells me the firm would consider an offer of $50 to $52 a share, but there was no way to confirm this statement. I've also heard that Hutton may soon announce the sale of several million shares to raise capital. This would raise the acquisition price.

In any event, if you're interested in buying a brokerage firm—and you have more than $1 billion to spend—call Smith Barney. And don't forget: Ask for Project Drum.

Fowl News on Inflation

IF THE PRICE OF THIS YEAR'S THANKSGIVING dinner is any indication, inflation is on its way back up.

This prediction comes from Hugh Gee, publisher of a San Francisco–based newsletter, *MoneyPower Confidential*. For the last five years, Gee has tracked the Turkey Index—a collection of the average retail prices of ten Thanksgiving staples that he says has been a good forecaster of inflation. Turkey itself remains unchanged, but six of the other holiday staples—led by ham and potatoes—are up in price from last year (chart).

THE TURKEY INDEX

Product	1984 price	1985 price	Change
Turkey/pound	1.29	1.29	0%
Cranberry sauce/pound	.73	.83	13.6%
Stuffing/pound	1.23	1.25	1.6%
White potatoes/pound	.22	.33	50%
Wild rice/pound	12.00	12.00	0%
Ham/pound	1.69	2.29	35.5%
10-inch pumpkin pie	8.35	8.75	4.8%
Whipping cream/pint	1.10	1.39	26.3%
Milk/half-gallon	1.07	.99	–8%
Coffee/pound	2.69	2.59	–3.9%
Total			11.9%

SOURCE: *MoneyPower Confidential*, San Francisco.

The Turkey Index this year shows an inflation rate of just under 12 percent, almost four times the current inflation rate of 3.2 percent. Gee claims this means inflation will climb to meet the Turkey Index within 24 months.

"Look for more of your paycheck to be gobbled up," Gee warns. ■

CITIBANK SERVICE UPDATE

"I thought getting good service from a bank would be like getting blood from a stone."

John Lerch, Citibank customer

I have to admit, I had my doubts when Citibank first started promising better service. I mean Citibank was always efficient and professional; but service wasn't their strong point.

Well, now they've changed all that, and believe me, you can really notice. It seems like their whole attitude's changed. Like when I ask a question—now I get an answer right away. And when I walk in, they smile and say things like, "thank you" and "please."

Also, I notice there are more Citicard Banking Centers and the tellers are working even harder. So during lunch hour the lines are moving even faster.

I've been banking at Citibank for years, and if they keep this up, I'll be banking there for years to come. Citibank isn't just promising better service, they're delivering it.

IT'S YOUR CITI℠

CITIBANK®

A CITICORP COMPANY

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On Madison Avenue/Bernice Kanner

THE 'EQUIVALENCY' ISSUE

Seagram's Crusade

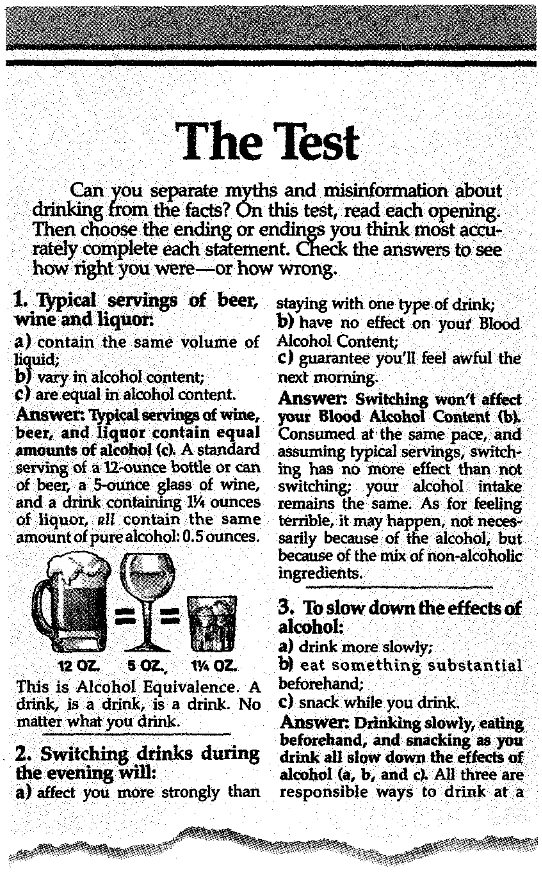
TYPICAL SERVINGS OF BEER, WINE, AND liquor: a) contain the same volume of liquid; b) vary in alcohol content; c) are equal in alcohol content.

If you're trying to lose a few pounds, or like to watch your weight generally, the best approach to drinking is: a) switch from beer to wine; b) switch from liquor to wine; c) count your calories.

These questions are part of a "public-service advertisement" funded by: a) the United States Brewers Association; b) the Wine Institute; c) the House of Seagram.

The answer to all three is "c." A twelve-ounce bottle of beer, a five-ounce glass of wine, and a cocktail with one and a quarter ounces of liquor—"typical servings"—all pack half an ounce of pure alcohol. Weight watchers should count their calories—and know that those amounts of regular beer, wine, and spirits contain, respectively, 148, 114, and 88 calories. The quiz—and the issue of alcohol equivalency it raises—is part of a controversial "public service" campaign sponsored by the world's largest distiller, Seagram.

With the slogan "a drink is a drink—no matter what you drink," the campaign is one that the wine and beer industries would like to suppress. (That is, the wine industry with the exception of the wineries owned by Seagram—including Paul Masson and Taylor—which make it the second-largest producer of wine in America, after Gallo.) So would the big-three television networks—into which, not incidentally, the wine and beer industries pour some $450-million a year in advertising. The wine and beer factions charge that the campaign is "commercial and political, not educational," that it is falsely based on a "deceptively simple and enticing claim," and that it is "as dangerous as it is devious" in that it could cause more—not less—alcohol abuse in this country. They also contend that it is a thinly veiled attempt to persuade people to switch from wine and beer to liquor.



The Test

Can you separate myths and misinformation about drinking from the facts? On this test, read each opening. Then choose the ending or endings you think most accurately complete each statement. Check the answers to see how right you were—or how wrong.

1. Typical servings of beer, wine and liquor:
a) contain the same volume of liquid;
b) vary in alcohol content;
c) are equal in alcohol content.

Answer: Typical servings of wine, beer, and liquor contain equal amounts of alcohol (c). A standard serving of a 12-ounce bottle or can of beer, a 5-ounce glass of wine, and a drink containing 1¼ ounces of liquor, *all* contain the same amount of pure alcohol: 0.5 ounces.

This is Alcohol Equivalence. A drink, is a drink, is a drink. No matter what you drink.

2. Switching drinks during the evening will:
a) affect you more strongly than staying with one type of drink;
b) have no effect on your Blood Alcohol Content;
c) guarantee you'll feel awful the next morning.

Answer: Switching won't affect your Blood Alcohol Content (b). Consumed at the same pace, and assuming typical servings, switching has no more effect than not switching; your alcohol intake remains the same. As for feeling terrible, it may happen, not necessarily because of the alcohol, but because of the mix of non-alcoholic ingredients.

3. To slow down the effects of alcohol:
a) drink more slowly;
b) eat something substantial beforehand;
c) snack while you drink.

Answer: Drinking slowly, eating beforehand, and snacking as you drink all slow down the effects of alcohol (a, b, and c). All three are responsible ways to drink at a

THE TEST: *Seagram's "public-service advertisement."*

The gist of Seagram's argument—an argument validated by the Bureau of Alcohol, Tobacco, and Firearms, the unit empowered by the Federal Alcohol Administration Act to review advertising of all alcoholic beverages—is that those "typical" servings of beer, wine, and liquor "contain virtually identical quantities of an identical form of alcohol," says Samuel Bronfman II, president of the Seagram Classics Wine Company. That alcohol is ethanol, and a bottle of beer contains .54 ounces of it, a glass of wine .55 ounces, and a "typical" cocktail .50 ounces. "This is the fact of equivalence," says Bronfman. "But people don't understand that. The majority think beer and wine contain less alcohol than liquor, and thus could be consuming more alcohol than they intend."

Seagram intends to set them straight, and claims to be backed by such diverse groups as the American Medical Association, the National Institute of Alcohol Abuse and Alcoholism, the Insurance Information Institute, General Motors, the Ford Motor Company, the U.S. Coast Guard, and the official driver's manuals of 24 states. The company, with annual U.S. wine and spirits sales of $1.75 billion, says its motives represent a near perfect case of self-interest and public service dovetailing.

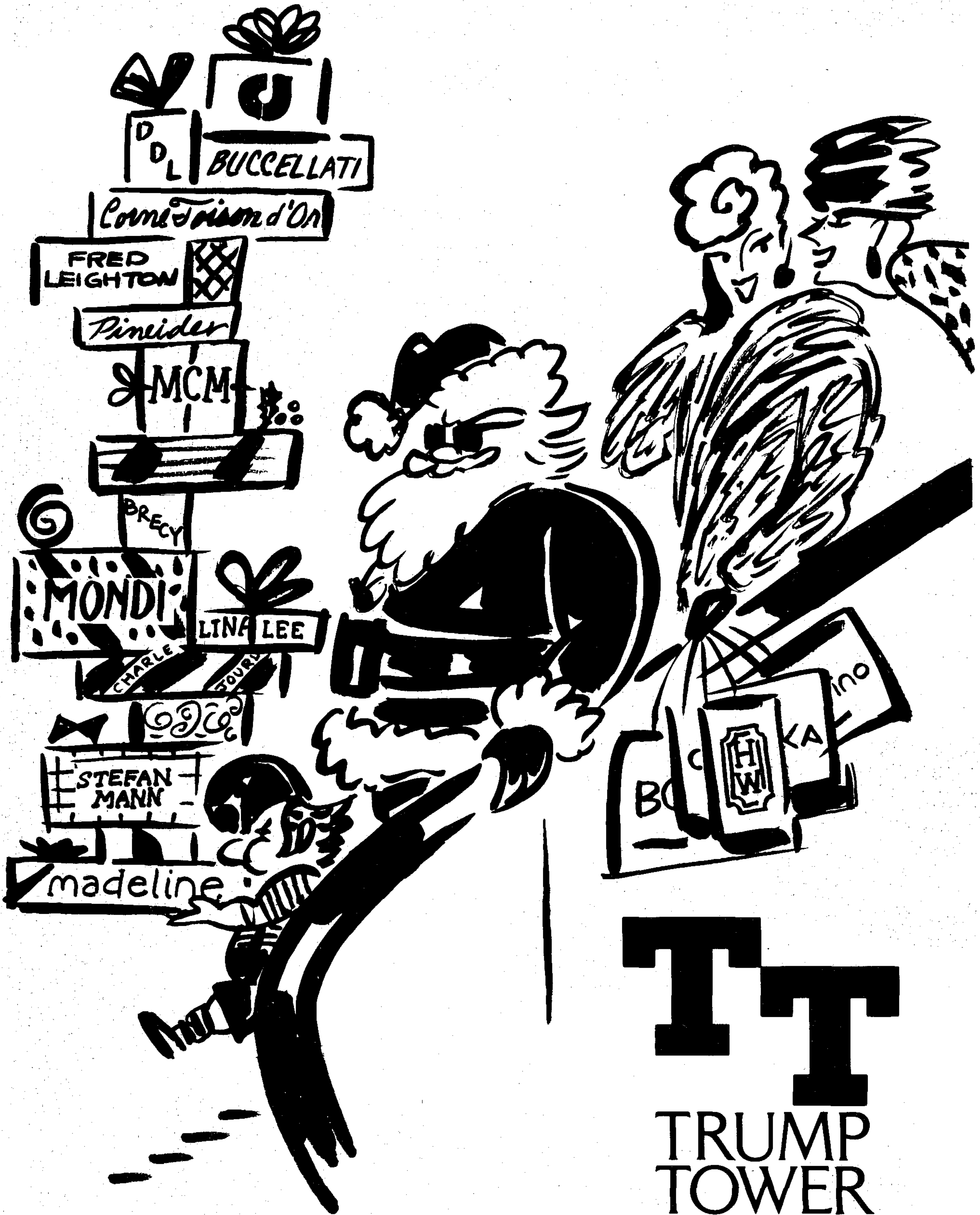
In fact, Seagram has a history of public-service advertising that dates back half a century. In October 1934, less than a year after the repeal of Prohibition, the company first began urging moderation in the consumption of alcohol. "We who make whiskey say: 'drink moderately' " was the headline of one ad. "Drinking and driving do not mix" was the theme of another, in 1937. During the Depression, Seagram ran ads claiming, "We don't want bread money," and long before alcoholism was out in the open, it warned that "some men should not drink." In recent years, Seagram has pictured a hand over a party glass with the headline "Your guest is trying to tell you something. Please listen." And now there is the equivalency campaign, for which the company allocated $10 million, or 7 percent of its total 1985 advertising budget—roughly ten times what it has ever spent in a single year on public-service advertising.

No doubt Seagram is investing so much because it hopes its message will spur sales—and indeed, the whole $22.5-billion domestic liquor industry could use a boost. Liquor consumption is down 14 percent since 1978—and the Distilled Spirits Council of the United States notes that it fell 1.2 percent in 1984 after dropping 1.5 percent in 1983 and 2.6 percent in 1982. (A decade ago, the average adult consumed 2.88 gallons of spirits a year; now that's down to 2.46 gallons.) As for Seagram, its profits declined 73 percent in the first quarter of this year.

Though Seagram insists that medical and scientific research supports its equivalency claim, the issue has its critics. It is "a Seagram fantasy based on a very simplistic view of the chemistry of alcoholic beverages," writes Dr. David Whitten, chief of the emergency department at the Kaiser Permanente Medical Group in San Francisco, in a statement distributed by the Wine Institute. "It is true, as Seagram's advertisements state, that there is approximately the same amount of ethanol, of the same molecular structure, and of the same potential biological potency in what they refer to as 'typical servings' of wine, beer, and spirits. It is far from true, as their ads imply . . . that the actual biological effect of drinking these typical servings is the same. The fact is that physiological, social, and behavioral principles shatter the concept of 'equivalency.' "

"This is marketing disguised as public information," adds Donald Shea, presi-

"See, I told you! Everybody is doing his Christmas shopping at the Trump Tower Atrium! Everybody who is anybody, anyway!"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BUCCELLATI
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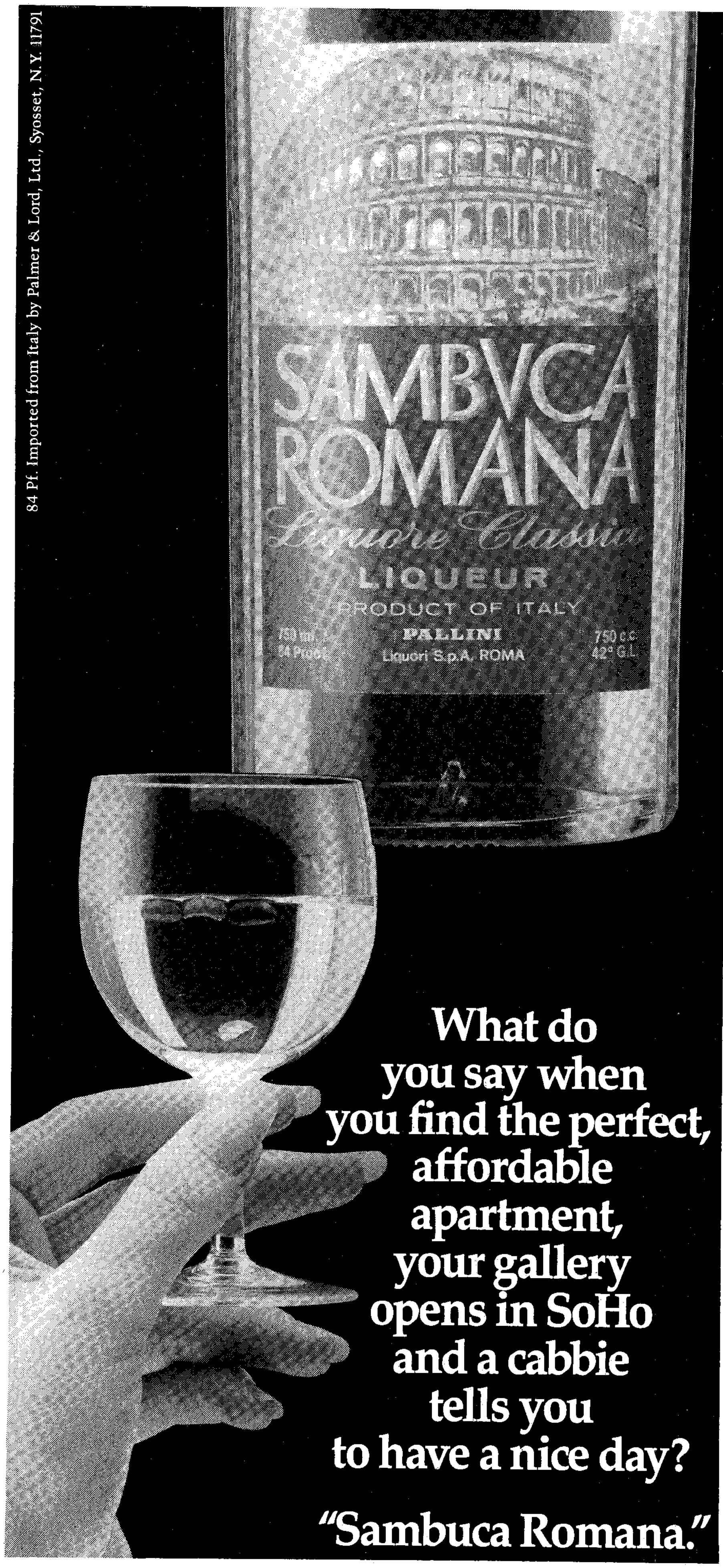
ATRIUM
FIFTH AVENUE & 57TH STREET


84 Pf. Imported from Italy by Palmer & Lord, Ltd., Syosset, N.Y. 11791
SAMBVCA ROMANA
Liquore Classico
LIQUEUR
PRODUCT OF ITALY
750 ml 84 Proof
PALLINI
Liquori S.p.A. ROMA
750 c.c. 42° G.L.
What do you say when you find the perfect, affordable apartment, your gallery opens in SoHo and a cabbie tells you to have a nice day?
"Sambuca Romana."

dent of the U.S. Brewers Association. "It's a first in the beverage world, and it's misguided, fallacious, and wrong. There's no question that if you take a specific serving of wine, beer, and the hard stuff, chemical analysis would turn up the same amount of ethanol. But is that the real world? People don't typically pour one and a quarter ounces of liquor. Seagram's own mixology guide defines a standard jigger as one and a half ounces. And the campaign ignores the body's handling and absorption rate of the three beverages. That rate is highest and fastest with hard liquor.

"Edgar Bronfman Jr. [president of the House of Seagram] has complained about unfair tax advantages on beer and wine and noted that the equivalency campaign would be the cornerstone to end that," Shea continues. (The federal excise tax on liquor amounts to 28.5 percent of the cost of a bottle at retail, while the tax on beer is 5.5 percent and on wine, 1.6 percent.) "Seagram has, I think, intentionally misconstrued other companies' anti-alcohol efforts as supportive of its equivalency theme. But that is an attempt to cloak themselves under the penumbra of public service."

In September, the Brewers Association issued its own rebuttal, charging, among other things, that the campaign aims "to boost lagging hard liquor sales at the expense of beer, wine . . . and an unsuspecting public" and that equivalency in taxation "would favor a largely foreign-owned industry—which imports much of its product—over an overwhelmingly domestic industry whose economic contribution is more than three times greater."

Although no other liquor company has jumped aboard Seagram's equivalency bandwagon (the company says it hasn't invited any), the distiller has tried to lure one unlikely ally—the Wine Institute. In October, a Seagram official proposed that his company and the grape group cosponsor a commercial—Seagram had prepared a rough draft of the spot, which made the equivalency point as Seagram wanted it made. In the script, a woman apologizes to her dinner hosts for her husband's tardiness: "He said he was just stopping for a beer with the boys after work." This is followed by the sound of a car crashing into a telephone pole.

In a letter rejecting Seagram's overtures, the Wine Institute's president, John De Luca, complained about the "dangerously misleading aspects of your misnamed 'equivalency' campaign. That campaign *conceals* rather than illustrates fundamental, real world differences in the effects, consumption patterns, and inherent characteristics of alcoholic beverages." The campaign, he claimed, undermines Seagram's credibility and "threatens to accomplish . . . what our common detractors never dared dream:

INTRODUCING THE FIRST NEW FASHION AND STYLE MAGAZINE OF THE 1980's

SEND FOR YOUR CHARTER SUBSCRIPTION RIGHT NOW! SAVE 40% OFF THE COVER PRICE

A cousin to French ELLE—the world's most exciting fashion magazine—this monthly, edited in the USA, is ablaze with bold color, fresh looks, new ideas. ELLE's fashion spirit breaks the rules, combining the worldly with the whimsical in an altogether original—and inspiring!—way.

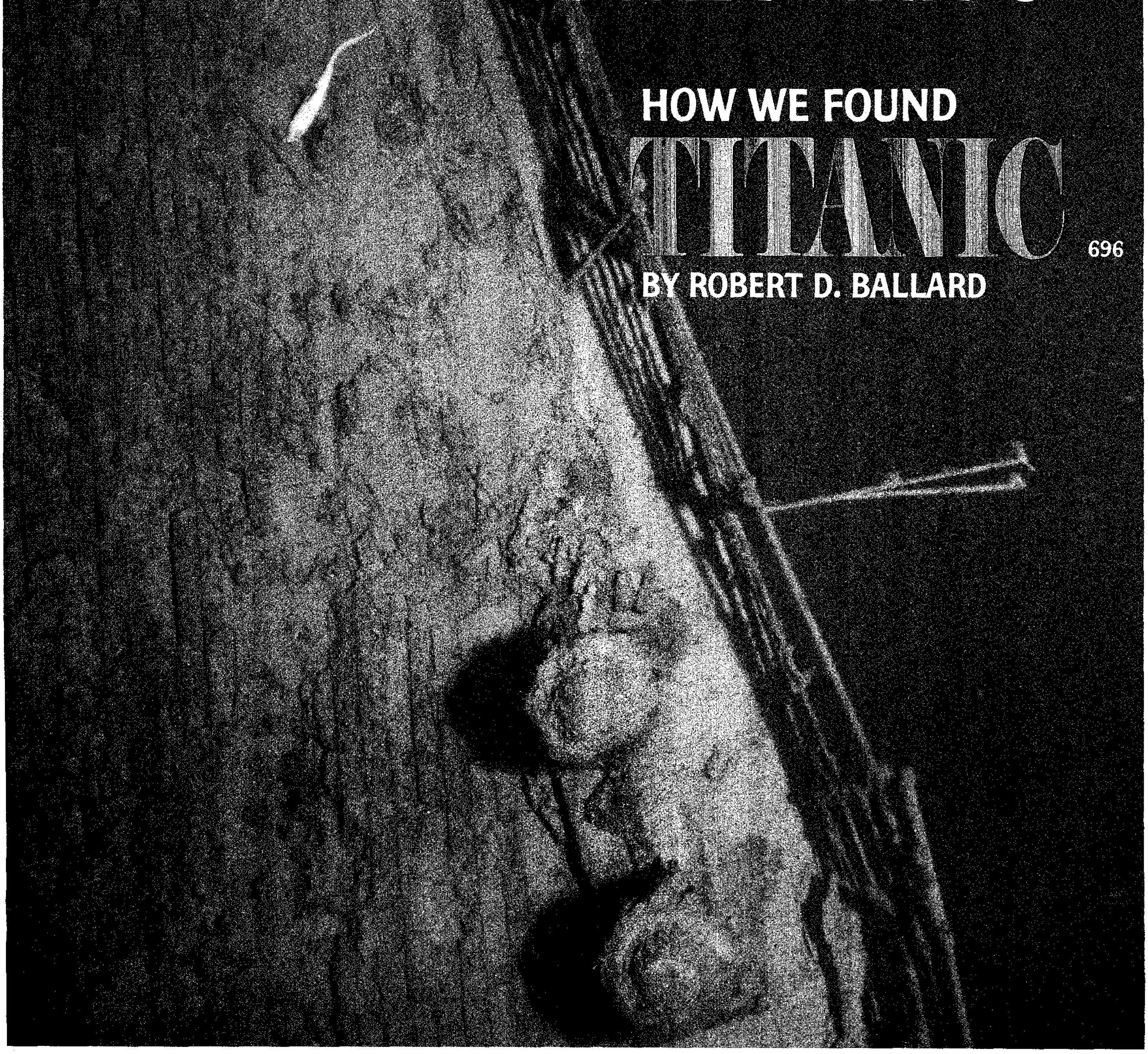
ELLE style says yes to beauty, travel, cuisine, entertainment, the arts, and the world's most fascinating people. It's a rich mix of all that's current, all that interests you.

Accept our invitation…become a Charter Subscriber…and see for yourself. Send no money—just mail the attached card, and you'll receive 12 issues at the Charter Price of $17.98.

ELLE. What a fashion magazine is meant to be.

VOL. 168, NO. 6 DECEMBER 1985

NATIONAL GEOGRAPHIC



HOW WE FOUND TITANIC

696

BY ROBERT D. BALLARD

THE NATIONAL OCEANOGRAPHIC

"I cannot believe my eyes. From the abyss two and a half miles beneath the sea the bow of a great vessel emerges in ghostly detail. I have never seen the ship—nor has anyone for 73 years—yet I know nearly every feature of her. She is S.S. Titanic, the luxury liner lost after collision with an iceberg in 1912 at a cost of 1,522 lives."

"How We Found TITANIC"
—By Robert D. Ballard in December's National Geographic

At National Geographic we believe we can learn as much about our complicated world from the depths of the oceans as from outer space or earthly laboratories. And so for a decade we have cooperated with the U.S. Navy and Woods Hole Oceanographic Institution to develop the most sophisticated equipment for photographically probing the ocean's floor.

For staff photographer Emory Kristof, the result of our involvement was the discovery of a lifetime: the Titanic. A discovery that for many will recall the tragedy of the majestic ship's sinking, but for National Geographic is another exciting chapter in a history of oceanographic exploration that has spanned the decades.

From investigating the ocean's depths to probing outer space, from profiling the advancements in today's computer technology to tracing the evolution of early man, we prove time and again that truly important news is more than a couple of days' headlines.

Only a magazine like National Geographic, committed to exhaustive research and precise reporting, can present news in the depth that we do. That's why no other magazine could have produced our story on the Titanic. Or on the marvels of underwater research yet to come.

"With luck we will return one day to explore further into the mysteries of Titanic. But it must be a gentle exploration....It is a quiet and peaceful place—a fitting place for the remains of this greatest of sea tragedies to rest. Forever may it remain that way."

THE NATIONAL GEOGRAPHIC

revealing the world as it changes

an emotional shunning of all alcoholic beverages, regardless of the setting, the level of use, or the nature of the product."

Since the repeal of Prohibition, the major radio and TV networks have refused to carry liquor advertising. And the three TV networks have balked at running the Seagram equivalency spots, even without Seagram's corporate signature, claiming that they have a responsibility not to mislead the public—and that the ads do just that. Implying that the spots have been banned because they would offend wine and beer advertisers, Seagram has charged the networks with violating the Fairness Doctrine (which calls for airing two sides of a controversial issue) and taken to magazines, newspapers, and cable TV to spread its message. In August, the company ran an eight-page equivalency test in *Reader's Digest;* more recently, a four-page test appeared in *U.S.A. Today.* But the major assault is taking place on the cable-TV front, an assault that has already reached 30 million households.

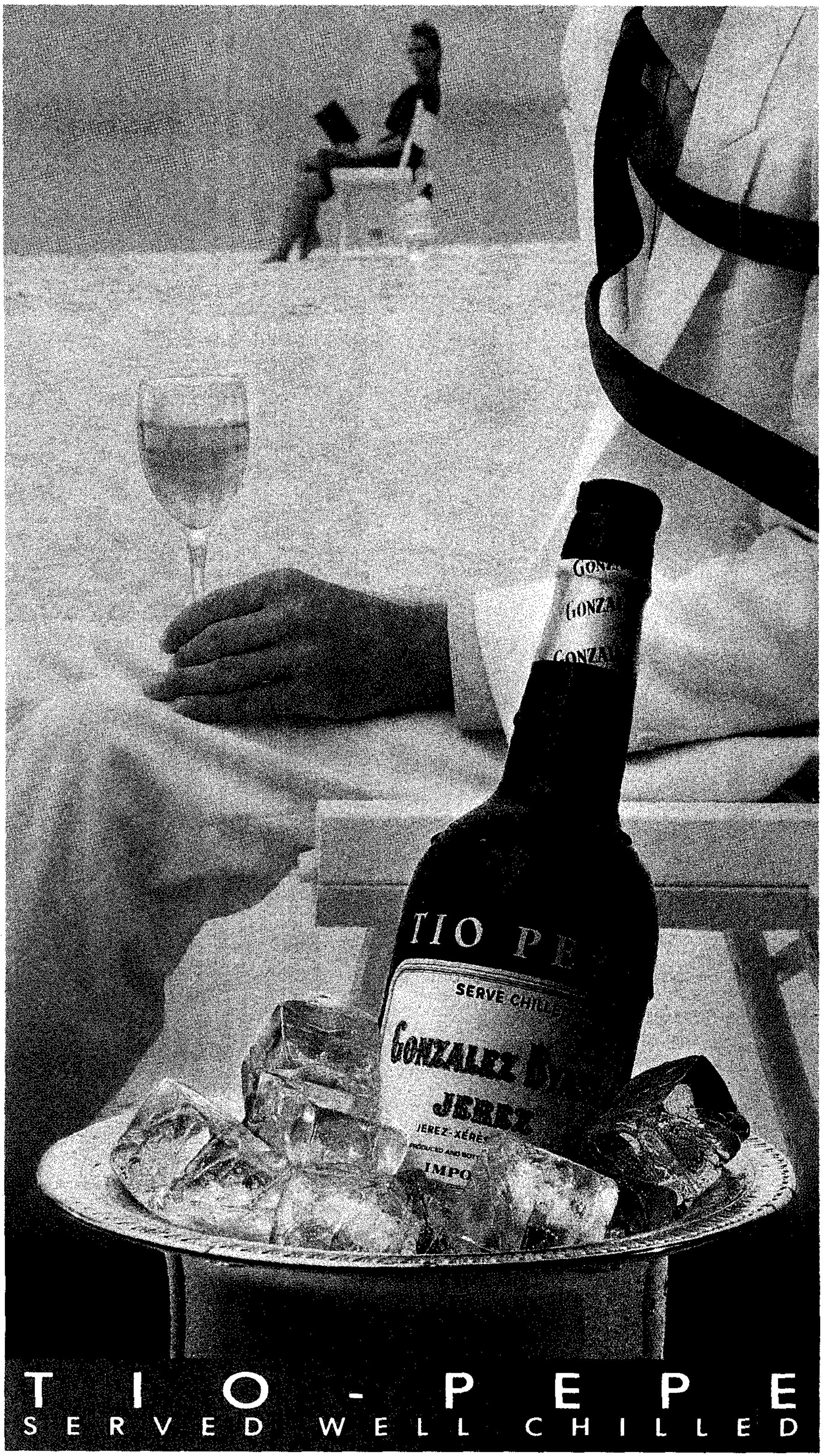
One spot begins with a state trooper who says that alcohol is the biggest single cause of highway accidents by far, which is "why we have to learn certain facts about what we drink. A TV commercial that teaches those facts exists. Yet ABC, NBC, and CBS . . . refuse to air it. I don't understand why. Take a look." The look reveals the equivalency message.

Another commercial warns about the risk to the fetus when a pregnant woman "drinks heavily"—and notes the importance of dispelling the myth that hard liquor produces different effects than does beer or wine. A third spot—paid for by Seagram but labeled a message from Seagram and Mothers Against Drunk Driving—takes place in a body shop whose business is the result of "one highball too many . . . too much wine . . . [or] one beer too many."

Still, Seagram has buckled some under pressure from critics of its campaign. It has agreed to do away with its "a drink is a drink . . ." tag line in future advertising so as not to offend the wine industry. It will take out the word "typical" in referring to serving sizes and replace it with "most common." And it has trimmed its advertising budget on this issue.

So far, according to a recent Gallup poll, 35 percent of the adults in this country have got the equivalency message. But Seagram says it won't rest until at least half the country understands. And the people who see its ads may indeed come to believe that a glass of Margaux packs the same wallop as a martini. As for how that perception will affect their drinking habits—and America's tragic highway-fatality record (one death from an alcohol-related accident every 35 minutes)—well, that remains to be seen. ■

What Europeans Turn To When They're Bored With White Wine.



Discover a taste that has swept the continent. Icy cold Tio Pepe. Europe's bold dry alternative to mere white wine.

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Gourmet
THE MAGAZINE OF GOOD LIVING
FORMAGGIO REGGIANO

It just came back from a wine-tasting festival in Alsace, shopping the outdoor markets of Torre del Greco and a week on the Amalfi coast. And tomorrow it will whip up a cold cucumber soup.

Gourmet people don't just read their favorite magazine, they live by it. And when people believe in a magazine as much as they do in Gourmet, they believe in the advertising it carries. For we are, to our readers, the consummate authority on everything that is best.

Gourmet®
No other magazine lives so well.

FAST TRACK

AMENITIES

Cool Operator

IT ALL STARTED WHEN I called directory assistance for Los Angeles. The familiar recording of that literal-minded female came on, but something was wrong: She sounded like a 45-r.p.m. record playing at 33. Then I called New York information. The recording snapped out the number, giving just enough time to jot it down—no more, no less.

I decided to be scientific, taping and timing a series of recordings. The average New York recording was a third faster—ten seconds to California's fifteen. Are Californians really that laid back? Do they really need a three-second pause before the number is repeated?

The explanation is that since the AT&T breakup regional phone companies have bought operator recordings from different companies. In addition, they have chosen different speeds.

"Californians *are* more laid back," says Shelley Ward of Pacific Bell. "We wanted a voice people would feel comfortable with." Steven Marcus of New York Telephone explained the local recording, saying, "Of course, New Yorkers *do* speak pretty quickly."

Calling information around the nation yielded other odd bits of, well, information: The Bible Belt was surprisingly terse (Biloxi, Mississippi, averages twelve seconds); Texas's recordings had a Munchkin quality; and perhaps in deference to the wedding chapels there, Nevada still offers the personal touch—a human voice. Ellen Hopkins

PRICES

HERE'S WHAT A TRADITIONAL Thanksgiving dinner will cost in restaurants around town:

☐ At America (9 East 18th Street), $14.95, $6.95 for a child-size portion.

☐ At Windows on the World (1 World Trade Center), $29.95, $14.95 for children under eight.

☐ At the River Café (1 Water Street, Brooklyn), $45.

☐ At Fraunces Tavern (Pearl and Broad Streets), $30.50.

☐ At Horn & Hardart (200 East 42nd Street), $8.95, $4.50 for children under twelve.

BRIEF LIVES

FINN DE SIÈCLE

ULLA-MAIJA MÄKI STOOD IN THE SECOND-floor window of her brand-new Madison Avenue showroom and modeled an outfit. "Pinstripe cashmere," she said, and swirled. Practiced hands swung the lapels apart. "From my collection."

Her hand rose to her throat, like a curl of smoke. "My polka-dot scarf," she added. "Don't forget the hats." A black pillbox descended onto her head.

Mäki: *"Don't forget the hats."*

The expertise did not surprise. Most designers nowadays, if they don't arrive by the hardscrabble route of Parsons or FIT, are society girls. Ulla-Maija Mäki, unlike anybody I can think of, except Jackie Rogers, is the only one who used to be a model (and stamping one's name on the hindquarters of jeans doesn't quite count as designing).

But modeling, it seems, was always a means. Mäki was born in Kemi, a small Finnish town south of the Arctic circle. Technically, this is Lapland—Mäki speaks of the "dark days and white nights"—but, believe me, Mäki looks nothing like a Lapp. Her press release talks of her "herding cows," but this bucolic touch was not, she admitted, the whole truth. "My father was in the paper business," she said, "but he composed music, wrote articles, made shoes. He taught me you could do *anything*."

In her middle teens, Mäki was modeling in Kemi's only department store. Then the big city—Helsinki—and a shampoo commercial in Spain. A pause to finish high school—then Paris, London, the whole ball of wax.

Mäki was a successful model. But her motivating force wasn't narcissism, rather some arctic drive to self-improvement. "I learned all about clothes, photography, the world," she said. In 1979, she left modeling and soon settled in Manhattan to establish herself as a designer.

Well, it hasn't been easy, but now Mäki has a backer, and she'll be running her business from 793 Madison Avenue, at 67th Street, which (fashion historians, please note) once housed Jackie Rogers. "It will be a whole *maison de couture* under one roof. Like Christian Dior in 1947. *Don't* say Christian Dior!"

Mäki walked me through the showroom. "Couture is back. I like people who say, 'I hate shopping, dress me!' " she said. I began to leave. "Don't forget the hats," she reminded me. Okay, Ulla-Maija. The hats.

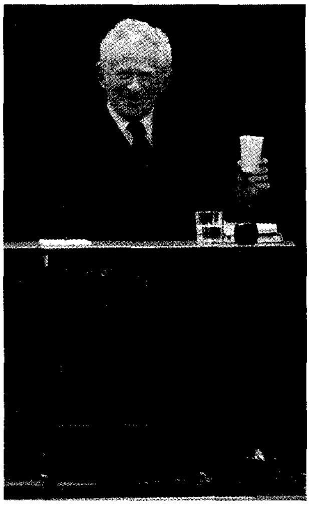
Anthony Haden-Guest

Photograph by Don Hamerman. Illustration by Guy Billout.

QUALITY LIT

WALTZ OF THE TOREADORS

Le tout NEW YORK WAS there the other night to hear Norman Mailer and Gore Vidal in the latest of eight PEN readings to benefit next year's international congress. Thousand-dollar series tickets had sold out quickly, but many of the rich patrons of the arts have not been regularly putting their arses where their money is, so students have been rushed into the interstices among social and show-biz celebrities, writers and journalists, professional culture vultures and amateur hangers-on. But for what many must have hoped would be another Mailer-Vidal bout, the turnout was tremendous: Much of what glitters, or tries to, in the Imperial City stuffed itself into the Royale Theatre. You could glimpse Paul Newman and Dick Cavett, Gloria Steinem and Betty Comden, Evangeline Bruce and Henry Grunwald, Diane Keaton and Dotson Rader, Louis Malle and Milton Goldman, and on and on.



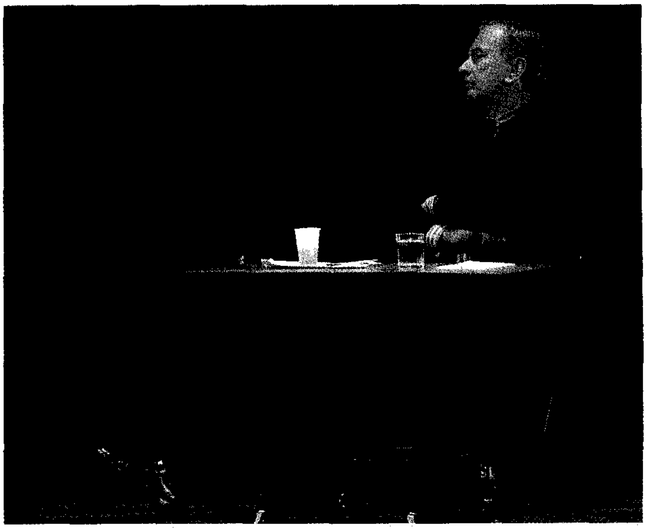
Mailer maundered . . .

Murray Kempton came out to be host for the event, and proceeded to mumble, bumble, and fumble like a cross between the 2,000-Year-Old Man and the head of the Slow Talkers of America. Vidal spoke first. Arthur Schlesinger Jr., who sat next to me, gasped at Vidal's portliness: The former writer-as-matinee-idol now looked like a stouter Douglass Dumbrille. Although the old Vidal wit seemed unimpaired, the delivery was slower, the sneering condescension lower, and the man seemed even wearier of it all, except, of course, of his envenomed epigrams. The studiedly James Masonish voice and the experienced smile appeared to be bidding us farewell before drowning in their own intellectual superiority.

He began by announcing a tragic day for world literature: The Reagan library had burned down and both books were lost, including the one the president had not finished coloring. Then Vidal read an impeccably waspish and neatly tendentious essay chronicling the rise and fall of American imperialism, and seeing our only hope in an alliance with Russia against economic conquest by the combined Sino-Japanese forces. If this could be accomplished only through hate, he recommended a poster with Fu Manchu driving a Toyota through the ruins of Detroit, where America and Russia are working desperately to invent the wheel.

THEN MAILER LUMBERED in. A cross between Spencer Tracy and the aging Leonard Bernstein, he deposited books, papers, and a clock on a table behind the lectern, which permitted him never to see the clock and so turn his allotted 30-minute speech into a maundering, barely moving 60. He had hoped to wing it, but when Vidal showed him his paper two days before, Mailer was, clearly, stung into writing something of his own. Now, however, he was unwilling to relinquish either his prepared improvisations or his ill-prepared lecture.

He began with a poor, irrelevant joke that fell flat, as did his poor jokey apology for a poor joke. He then tried the obligatory Reagan joke, which fell even flatter. Whereupon he said he sensed a hostility from the audience, but, after several preambles and exordiums, he nevertheless launched on his speech about the terrible marriage between the wonderful Russian people and the wretched Communist ideology they can't give up because it is all they have. But, luckily, we have nothing to fear from this Third World country with a second-rate political machine and tanks that, though outnumbering ours, do not work. Besides, as he had read in a book, their missiles can no more hit our nuclear silos than ours can hit theirs.



. . . while Vidal wallowed in condescension.

AFTER INTERMISSION, *some* of us returned to a Q. & A. session Kempton couldn't even begin to control. Vidal managed to get in a few digs at the audience for continuing to typecast him and Mailer in the roles they themselves had foolishly allowed the media to cast them in. But Mailer, sounding like a robot whose batteries were running down, defended the plutocratic benefactors whom Vidal sneered at, and tried to fill the gaps in his logic with his famous boyish smile of self-congratulation. The only thing resembling a contest that the lusters after blood in the audience were treated to was a mild competition between the contenders as to who paid higher income taxes. Vidal's *ultima ratio* was mass refusal to feed the IRS; Mailer proposed levying heavier taxes on articles made of plastic, which he hates. Then Mailer asked the audience whether they wanted him to read something serious or funny, and, when told "funny," proceeded to read an account of the sad goings-on in Muhammad Ali's dressing room before the George Foreman fight. (What would he have obliged with had the request been for something serious?) Vidal then read from Italo Calvino's first letter to him, which at any rate was short, and provided the first and last snappy element of the evening.

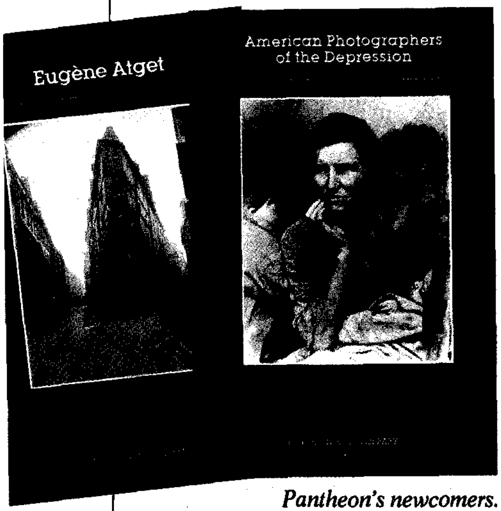
JOHN SIMON

Photographs by Dana Fineman/Sygma.

THE PASSIONATE SHOPPER

Pocket Looks

THINK OF THEM AS coffee-table books for the pocket. Originally published by the Centre National de la Photographie in Paris, these little *livres de poche* come to the United States as the Pantheon Photo Library, published at a humble $6.95 each.



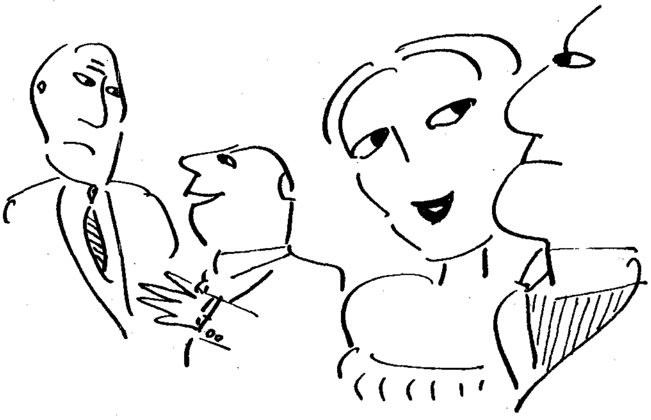
Pantheon's newcomers.

And how nice to have, in the span of one hand, the Paris of Eugène Atget, crumbling with dignity, the humanist geometry of Henri Cartier-Bresson. How amazing to see the serene early European compositions of Swiss photographer Robert Frank explode upon impact with the New World—with 1950s billboards, 1970s graffiti. And, in *American Photographers of the Depression,* documentation by Walker Evans, Dorothea Lange, and others of an era better not forgotten.

Still to come are books on Duane Michals, Josef Koudelka, W. Eugene Smith, and Bruce Davidson, plus *Fashion Photography*—but not in time for Christmas.

NANCY MCKEON

PEN & PENCIL



"Howard prides himself on having met every influential person in the city. Some of them twice." ANTHONY HADEN-GUEST

UPDATE

Scam and Scam Again

WILLIAM PARR, WHO swindled $350,000 from more than a dozen friends, including five fellow members of East Hampton's Maidstone Club (*New York,* September 23), pleaded guilty to grand larceny on August 28. But even as Parr was waiting to be sentenced, he was apparently still trying to attract "investments" from friends.

Free on bail, Parr flew to Minneapolis, where he accepted a cashier's check for $35,000 as an investment from Al Heiam, an old college chum and best man at his first wedding. Curious about the deal he had just invested in, Heiam asked questions, became suspicious, and tipped off Suffolk County prosecutor Patrick O'Connell, who persuaded Suffolk County judge Kenneth Rohl to revoke Parr's bail.

By the time Parr was nabbed, as he emerged from the Hotel Carlyle the same evening, he had managed to cash Heiam's check and had already spent $4,000, part of it on a ticket to London via the Concorde, scheduled to leave twelve hours later.

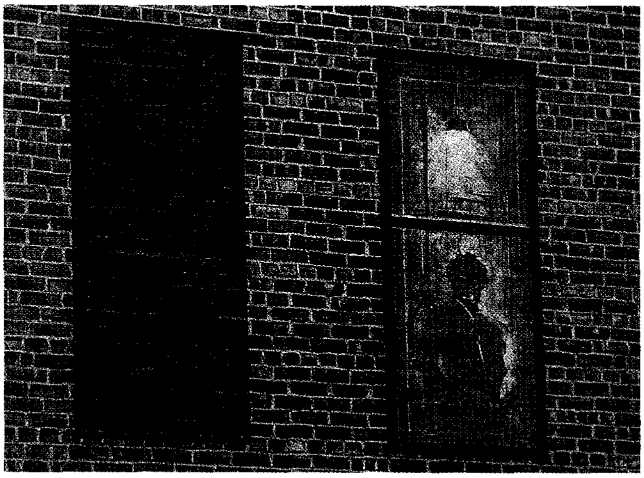
Judge Rohl had planned to base Parr's prison term on how much restitution he could make to his victims. But in early October, calling Parr's pattern of bilking friends "despicable," the judge sentenced him to between three and nine years in prison, with a recommendation against parole. DEBRA SCOTT

DETAILS

PICTURE WINDOWS

"I AM ABOVE GRAFFITI," says painter Richard Hambleton, whose latest hit-and-run art project—paper "windows" pasted on walls—can be seen at the northwest corner of Church and Chambers Streets, on Water Street, opposite the Bridge Cafe, and soon all over downtown.

His new contributions take his popular black silhouettes a step further: Each "window" is actually a sheet of light-sensitive paper on which a transparency of a Hambleton painting has been projected. After a few months, the black window will wash out to white, revealing the silhouette of a mushroom cloud. The "man" looking out the other window will fade away.

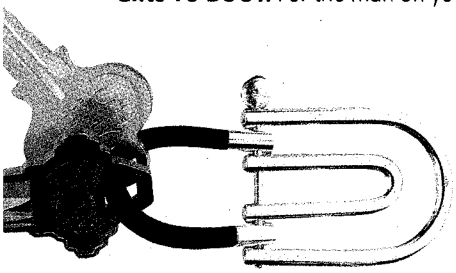


Richard "the Shadow Man" Hambleton's new project.

Hambleton and his assistants have been piling into his spray-painted AMC Pacer at night—with ladders and wheat paste—and the job of putting up 400 windows is almost done. He admits to having been interrupted only twice—once by a rival artist who called the cops and once by two policemen who tried to arrest him for breaking into a window he had just put up. STANLEY MIESES

Photograph, bottom: Donal Holway.

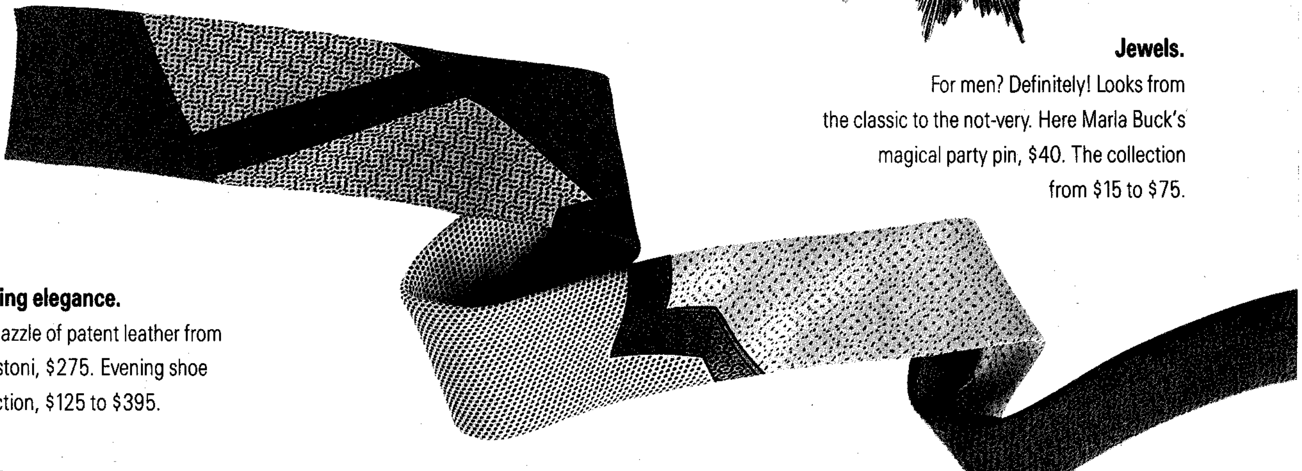
Gifts TO BOOT. For the man on your list, some of our favorites.



Sterling.
Sterling silver & industrial rubber keychain, $65. From our collection of gifts in silver, $45 to $125.

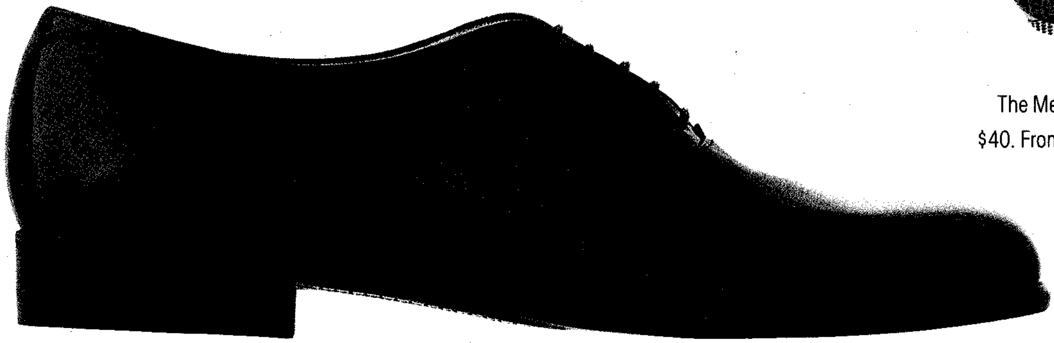
Sophisticated slipper.
Velvet slipper/shoe is equally at home at-home or on the town. 24 karat gold thread foxhead, $100. Slipper collection, $55 to $100.

Jewels.
For men? Definitely! Looks from the classic to the not-very. Here Marla Buck's magical party pin, $40. The collection from $15 to $75.



Evening elegance.
The dazzle of patent leather from A. Testoni, $275. Evening shoe collection, $125 to $395.

Mad for Milan.
The Memphis tie in Italian silk, $40. From our spirited neckwear collection, $30 to $50.



TO BOOT
NEW YORK

256 Columbus Avenue, 724.8249; at BERGDORF GOODMAN for footwear only, 872.8883; and coming to THE CRESCENT, Dallas, Spring 1986.

RUTH RECOMMENDS

BY RUTH GILBERT

The clowns, floats, larger-than-life balloons, and marching bands of the Macy's Thanksgiving Day Parade start off at 9 a.m. from 77th Street and Central Park West, go south to Columbus Circle, and continue on Broadway to Herald Square.

'PERSONALS'

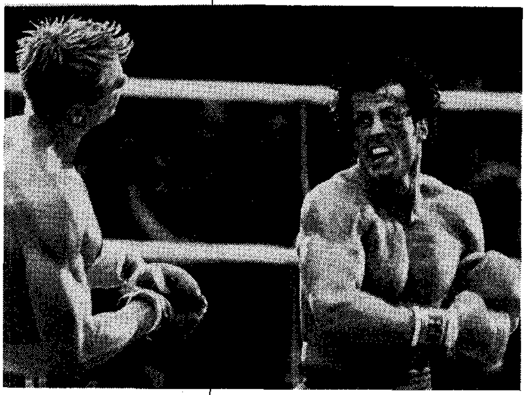
Nancy Opel, Jeff Keller, and Laura Dean (above) are a few of the people searching for love, life, and adventure in a musical revue about the classifieds. It's playing now at the Minetta Lane Theatre.

THE FIRES OF LONDON

The Lighthouse, *a chamber opera, tells of three Scottish lighthouse keepers (Andrew Gallacher, Neil Mackie, and Christopher Keyte, below) who disappeared without a trace in 1900. It plays November 29, 30, and December 1 at Alice Tully Hall.*

'ROCKY IV'

His opponent weakened during a punishing match (Sly doesn't look so good, either), Sylvester Stallone prepares to deliver a staggering left to Dolph Lundgren (left). The film opens November 27 at Loews State.



TROMPE L'OEIL

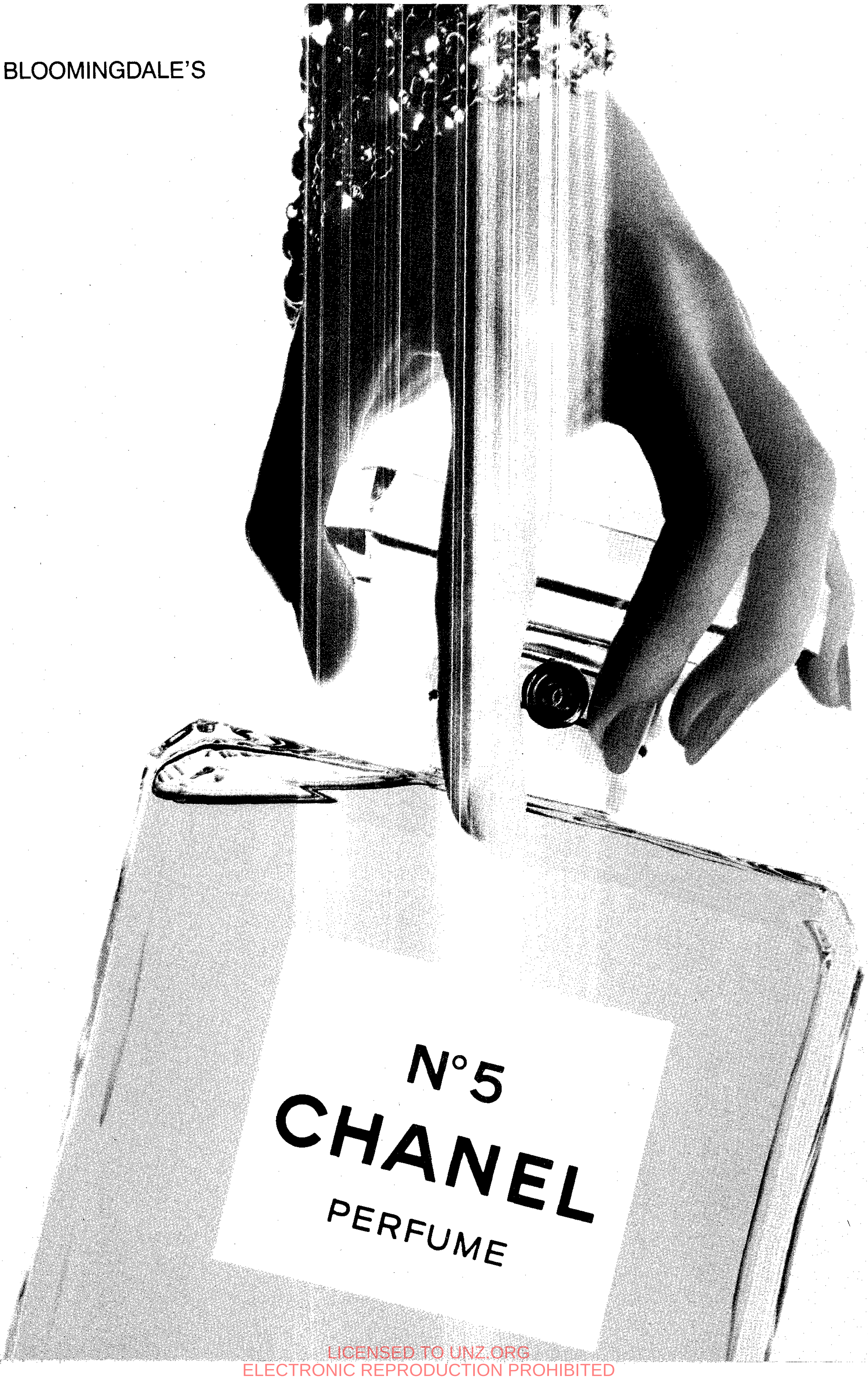
This guy whittling a piece of wood is not a sunburned idler. He's a cast-bronze sculpture by J. Seward Johnson Jr., and may be seen through December 2 on the plaza of the World Trade Center.

MASTERPIECES OF VICTORIAN PHOTOGRAPHY

Striking early pictures, selected primarily from the collection of England's Victoria and Albert Museum, are on view at the Pierpont Morgan Library through February 2. At left is one of Lewis Carroll's little-girl photos, Portrait of Xie Kitchin *(1870).*

Photographs: top left, Martha Swope; center, Chris Davies.

BLOOMINGDALE'S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PERFUME

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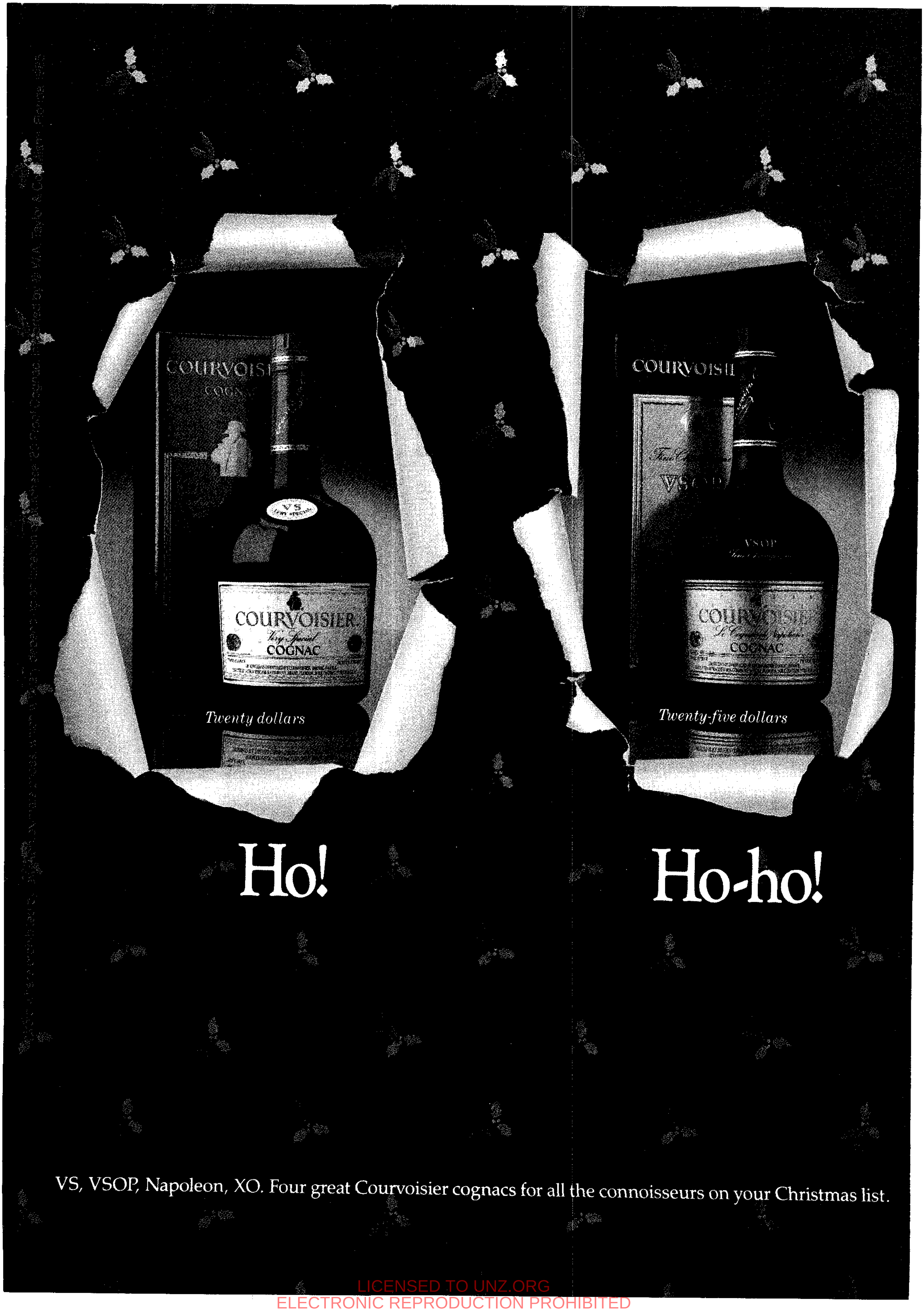
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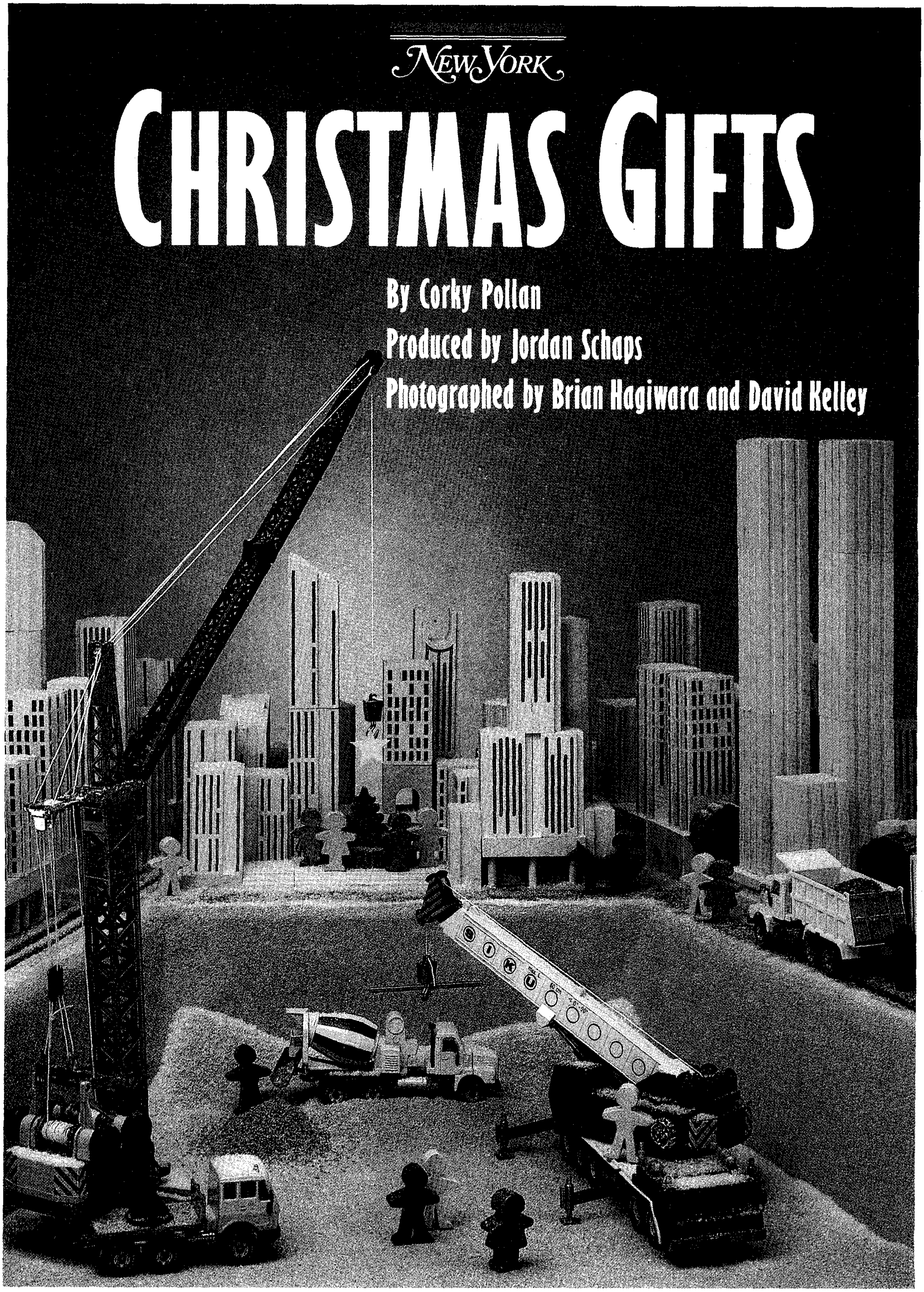
NEW YORK

CHRISTMAS GIFTS

By Corky Pollan

Produced by Jordan Schaps

Photographed by Brian Hagiwara and David Kelley



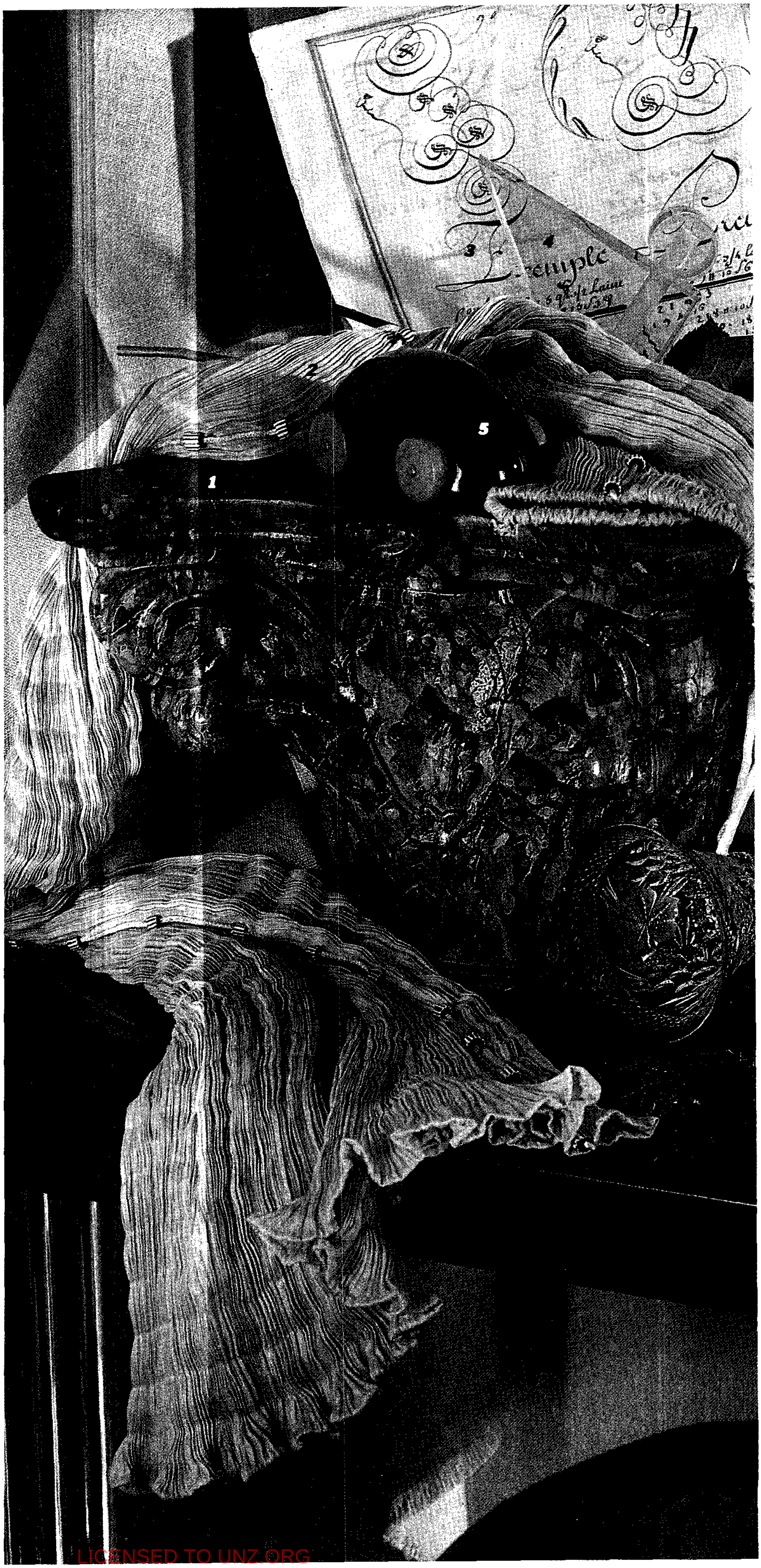
Skyscraper building-block set (36 pieces) is $30 on Macy's seventh floor. Trucks are $14.50 to $46.50 at Penny Whistle Toys (1238 Madison Avenue, near 91st, 369-3868, and 448 Columbus Avenue, near 81st, 873-9090).

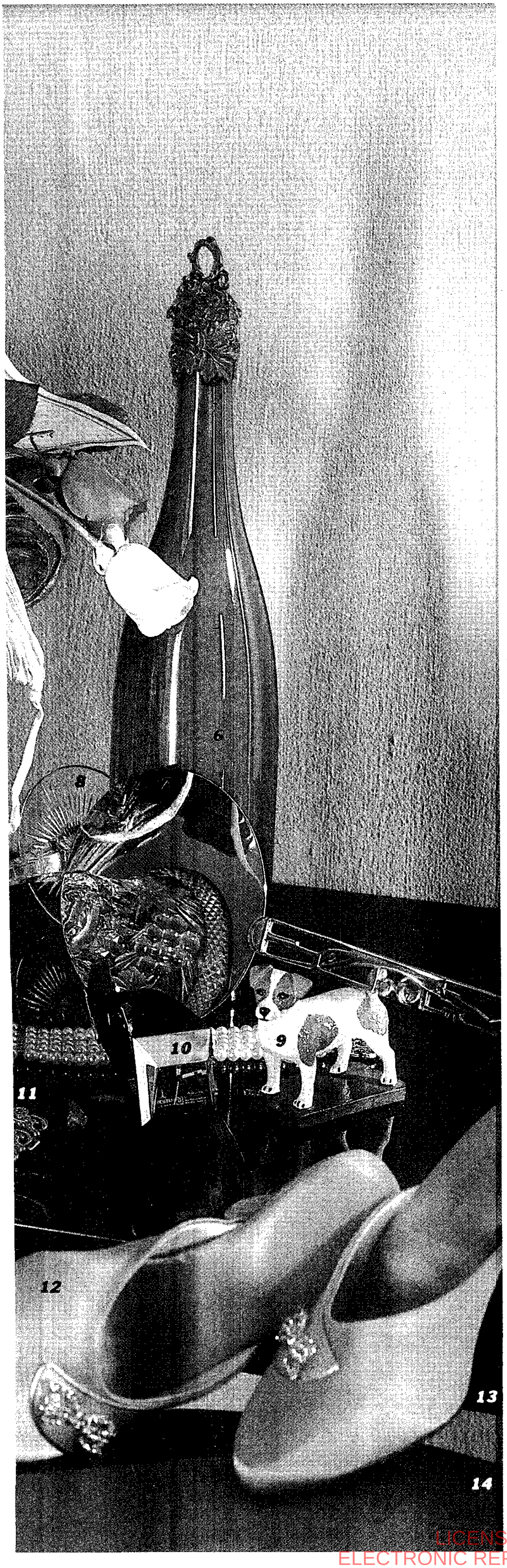
Frontispiece photograph by David Kelley. Set design by Alexandra Kelley.

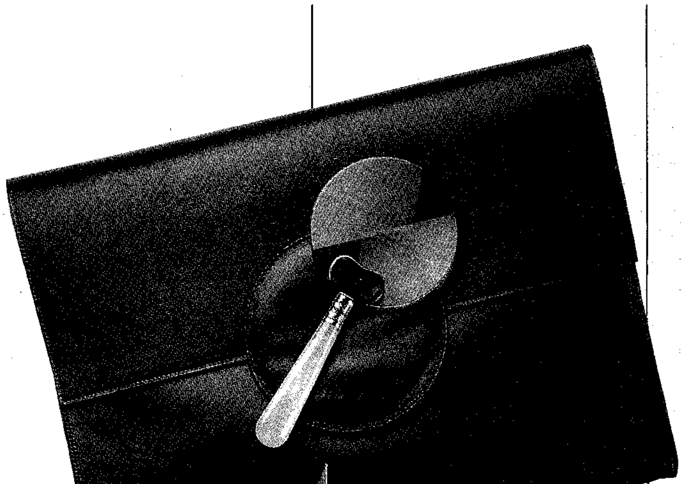
BLUE PERIOD

1 & 2 Faux marbre *capital ($225) and Fortuny-style silk evening gown with spaghetti straps ($1,500) are at Portantina (25 East 77th Street, fourth floor, 472-0636).* **3** *Eighteenth-century French mathematical manuscripts are $5 to $7.50 at Pageant Book and Print Shop (109 East 9th Street, 674-5296).* **4** *Max Leser's Moderne perfume bottle is $260 at D. F. Sanders (386 West Broadway, 925-9040, and 952 Madison Avenue, at 75th, 879-6161).* **5** *Chubby wood car is $9.95 at Conran's (160 East 54th Street, 371-2225, and 2 Astor Place, 505-1515).* **6** *Antique decanters are from $200 each to $1,200 for a set of three at M. H. Stockroom (654 Madison Avenue, near 60th, 752-6696).* **7** *Hagenauer's thirties steel mirrors are $450 to $650 at Muriel Karasik Gallery (1094 Madison Avenue, at 82nd, 535-7851).* **8** *Cut-crystal goblet is $65 at Thaxton & Company (780 Madison Avenue, near 66th, 988-4001).* **9** *Hand-painted bronze Jack Russell–terrier hood ornament is $185 at M. J. Knoud (716 Madison Avenue, near 63rd, 838-1434).* **10** *Sixties "Spaceman" quartz watch is $165 at the Belle Epoch (211 East 60th Street, 319-7870).* **11** *Sentimento's* faux-*pearl collar with marcasite-and-sterling-silver clasp is $375 on Bergdorf Goodman's main floor.* **12** *Satin slippers are $175 at La Lingerie (Trump Tower, fourth level, 980-8811, and 792 Madison Avenue, near 67th, 772-9797).* **13 & 14** *Art Deco–inspired black-lacquer-and-chrome console ($1,350) and Christine Van der Hurd's leather patchwork pouf ($425) are at Modernage (795 Broadway, near 10th, 674-5603).*

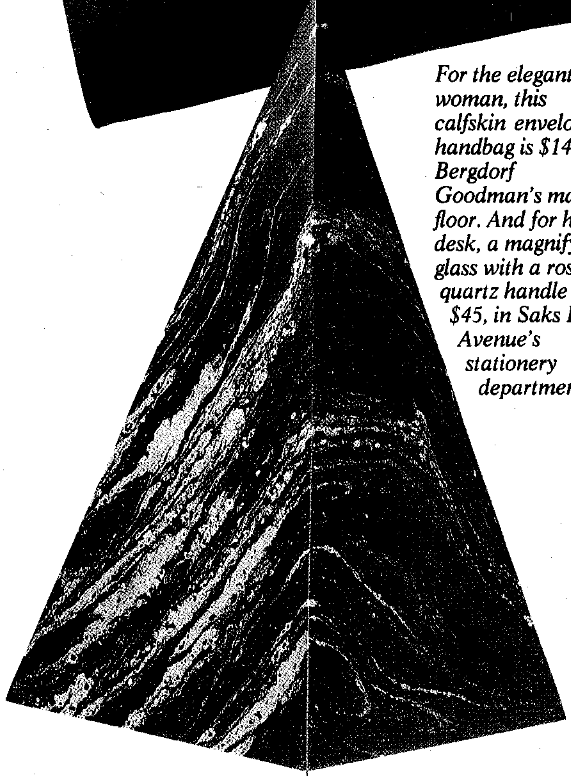
Illustration by Gary Hallgren.







For the elegant woman, this calfskin envelope handbag is $145 on Bergdorf Goodman's main floor. And for her desk, a magnifying glass with a rose-quartz handle is $45, in Saks Fifth Avenue's stationery department.



This faux marbre pyramid just sits around looking classic. It's $77 at Il Papiro (1021 Lexington Avenue, near 73rd, 288-9330, and Herald Center, street level, 563-1555).

LONDON · NEW YORK

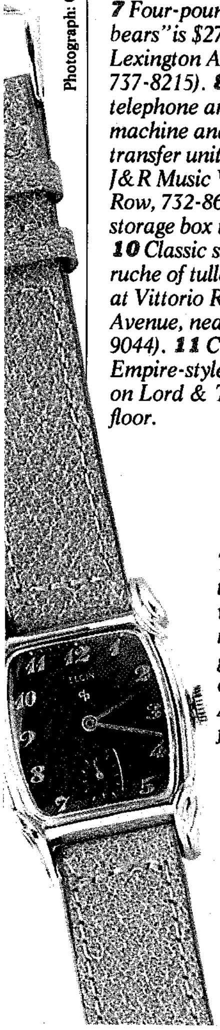
Edwardian emerald-green-enamel-and-eighteen-karat-gold cuff links with diamonds are $1,500 at S. J. Shrubsole (104 East 57th Street, 753-8920).

Stylist: Patrick Gallagher

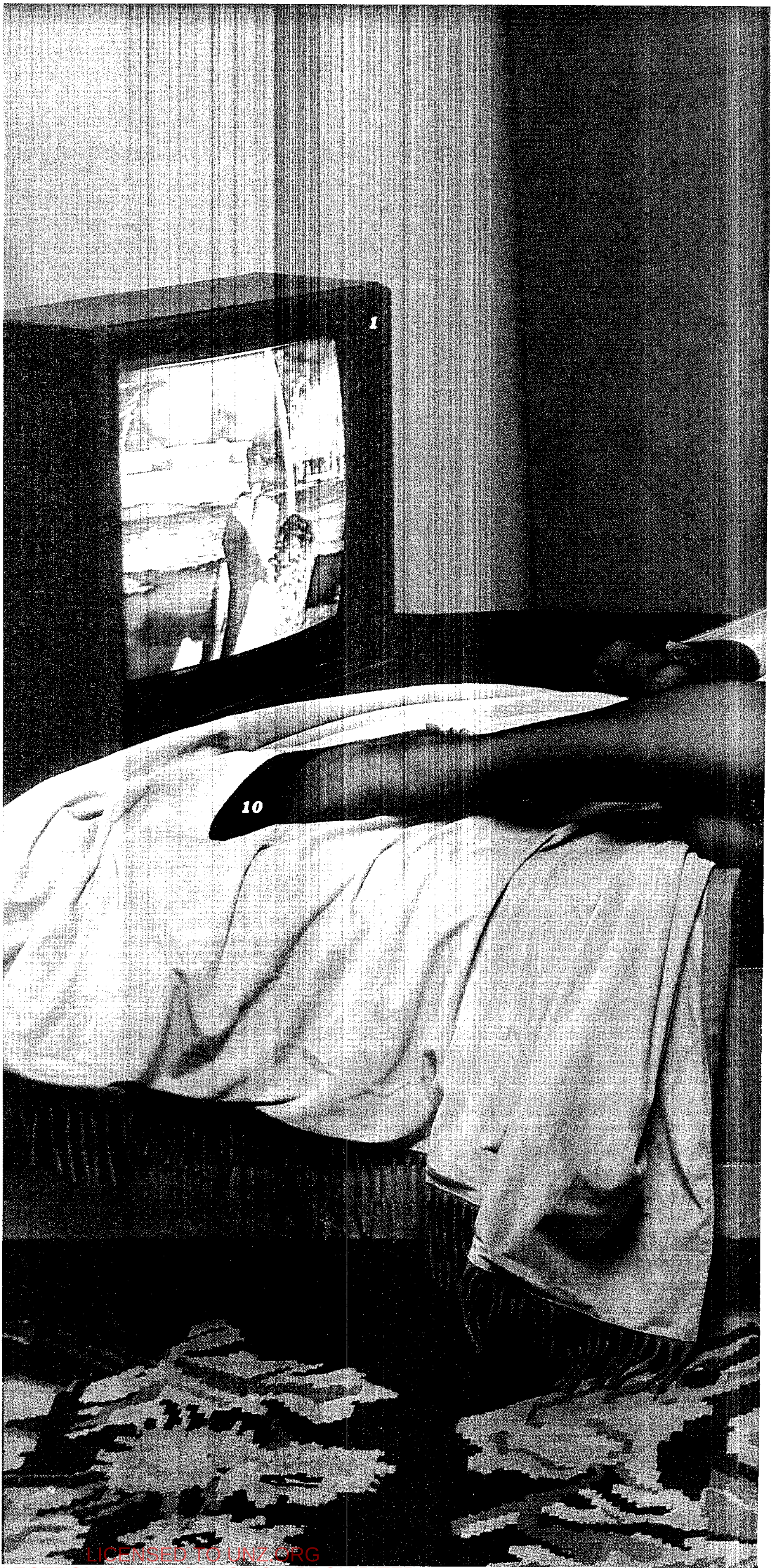
LADY BE GOOD

1 RCA twenty-inch color TV is $439 at S & S Sound City (58 West 45th Street, 575-0210). **2 & 3** Suede-and-cashmere throw ($1,925) and striped cotton pillow shams ($35 to $50) are at Jane Wilner at Henri Bendel. **4** Bruce Oldfield's slinky draped-front velvet dress is $1,000 at Linda Dresner (484 Park Avenue, near 59th, 308-3177). **5** Faux-pearl-and-jet snake brooch is $225 at Giorgio Armani (815 Madison Avenue, near 68th, 988-9191). **6** Fifties rhinestone-and-enamel bracelet watch is $295 at Time Will Tell (962 Madison Avenue, near 75th, 861-2663). **7** Four-pound jar of "gummy bears" is $27 at Cherchez (864 Lexington Avenue, near 65th, 737-8215). **8** Sony ITA 500 is a telephone and an answering machine and has a message-transfer unit; it's $147.95 at J&R Music World (23 Park Row, 732-8600). **9** Leather storage box is $102 at Barneys. **10** Classic silk pumps with a ruche of tulle gauze are $240 at Vittorio Ricci (645 Madison Avenue, near 60th, only, 688-9044). **11** Cherrywood Empire-style daybed is $2,100 on Lord & Taylor's eighth floor.

Photograph: Culver Pictures (hand-tinted by Bill Kobasz).



The faded face on this thirties Elgin watch has been newly painted green. It's $325 on Saks Fifth Avenue's main floor.



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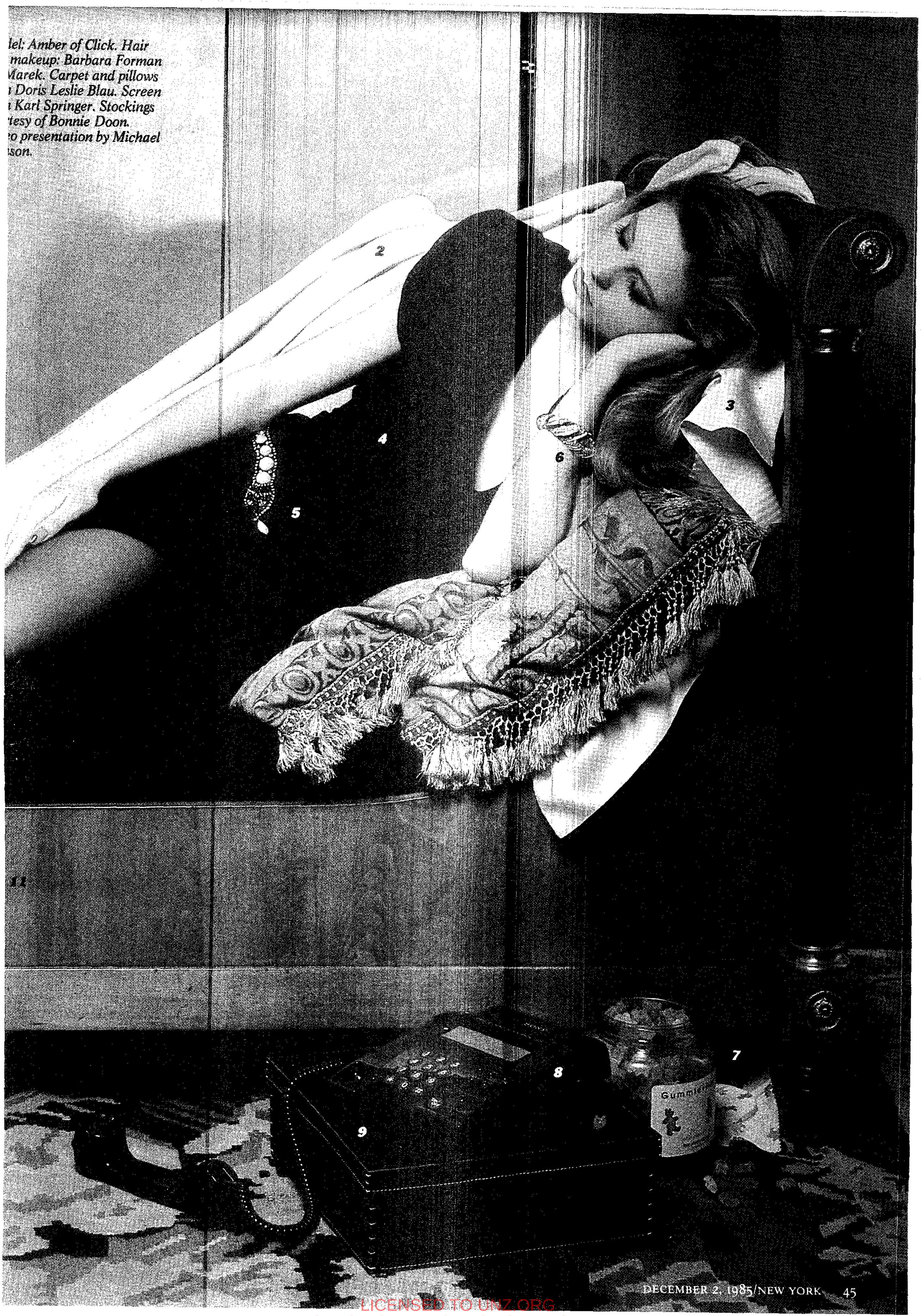
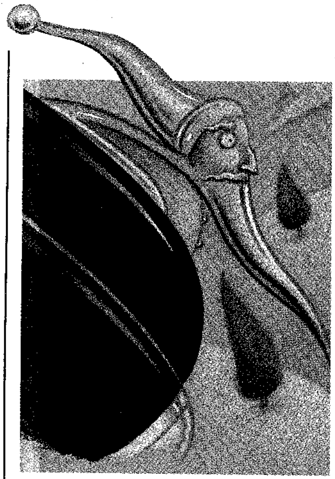
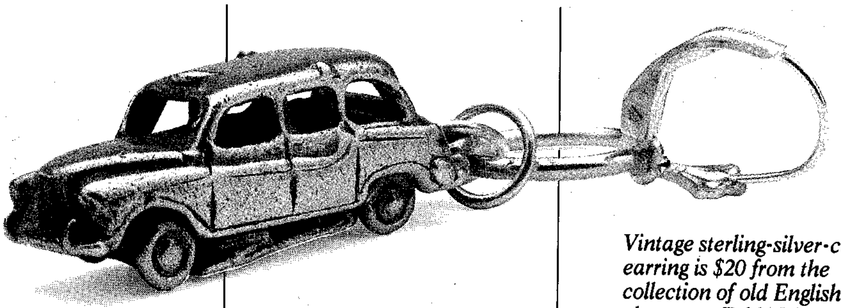
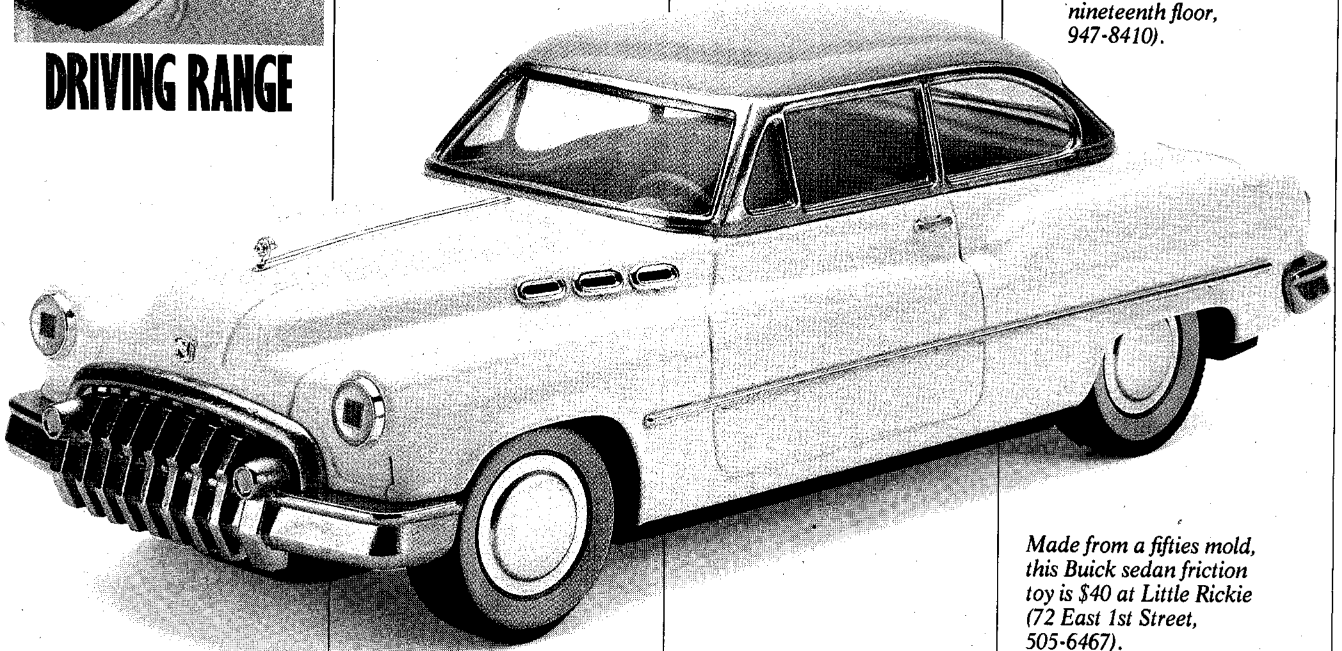




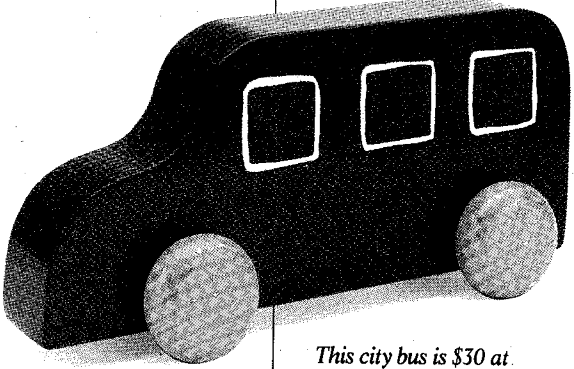
DRIVING RANGE



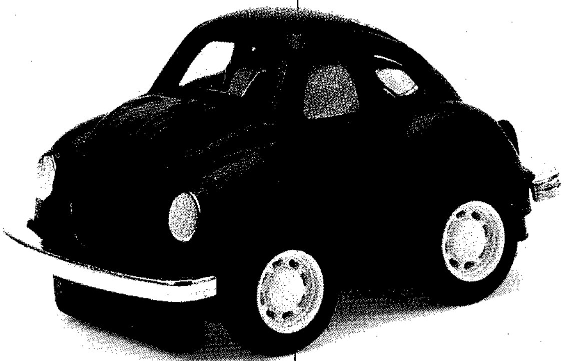
Vintage sterling-silver-car earring is $20 from the collection of old English charms at Zelda Vintage Wear (499 Seventh Avenue, near 37th, nineteenth floor, 947-8410).



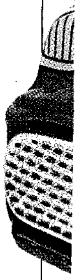
Made from a fifties mold, this Buick sedan friction toy is $40 at Little Rickie (72 East 1st Street, 505-6467).



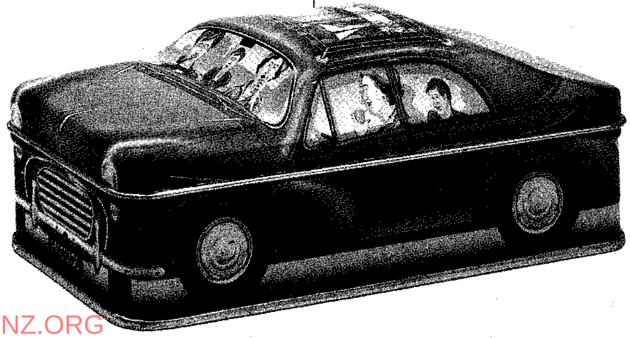
This city bus is $30 at Marimekko (7 West 56th Street, 581-9616).



Lift the hood of this Volkswagen to find the time. It's a digital quartz watch on a band (not shown), and it's $16 at Hudson Street Papers (581 Hudson Street, 243-4221).



Fill this tin car box ($3.50) with tiny foil-wrapped chocolate cars (30 cents each) at Lilac Chocolates (120 Christopher Street, 242-7374).



Designed for winning, this wood racer is $12.95 at Conran's (160 East 54th Street, 371-2225, and 2 Astor Place, 505-1515).

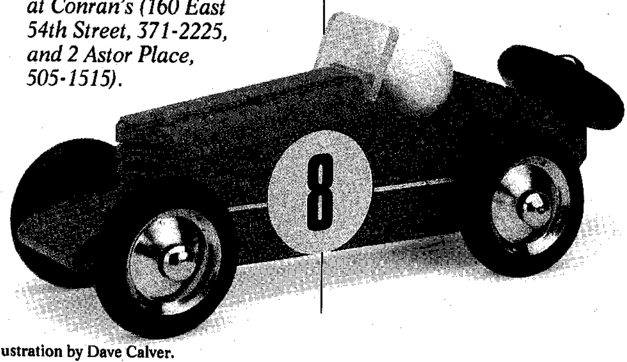
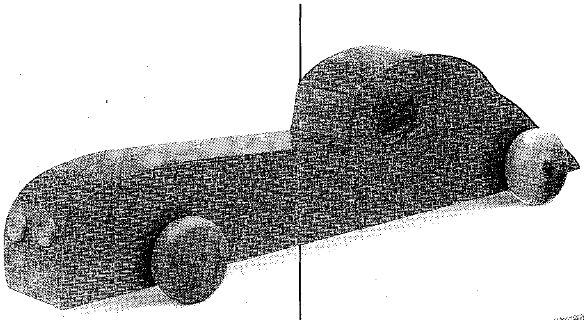
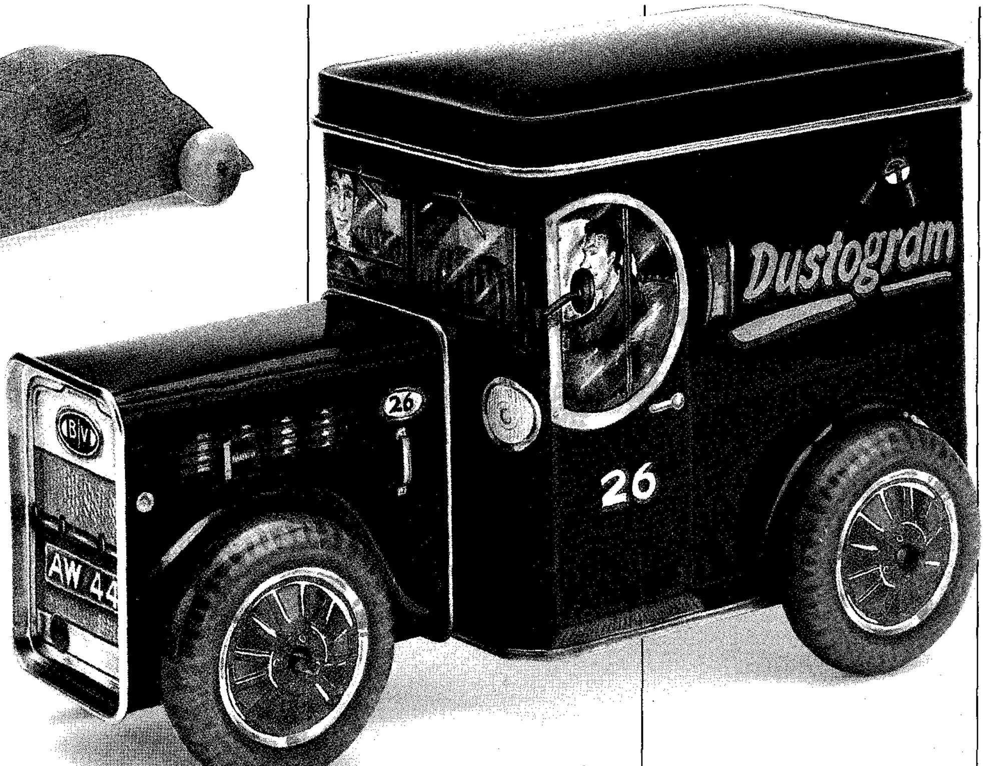


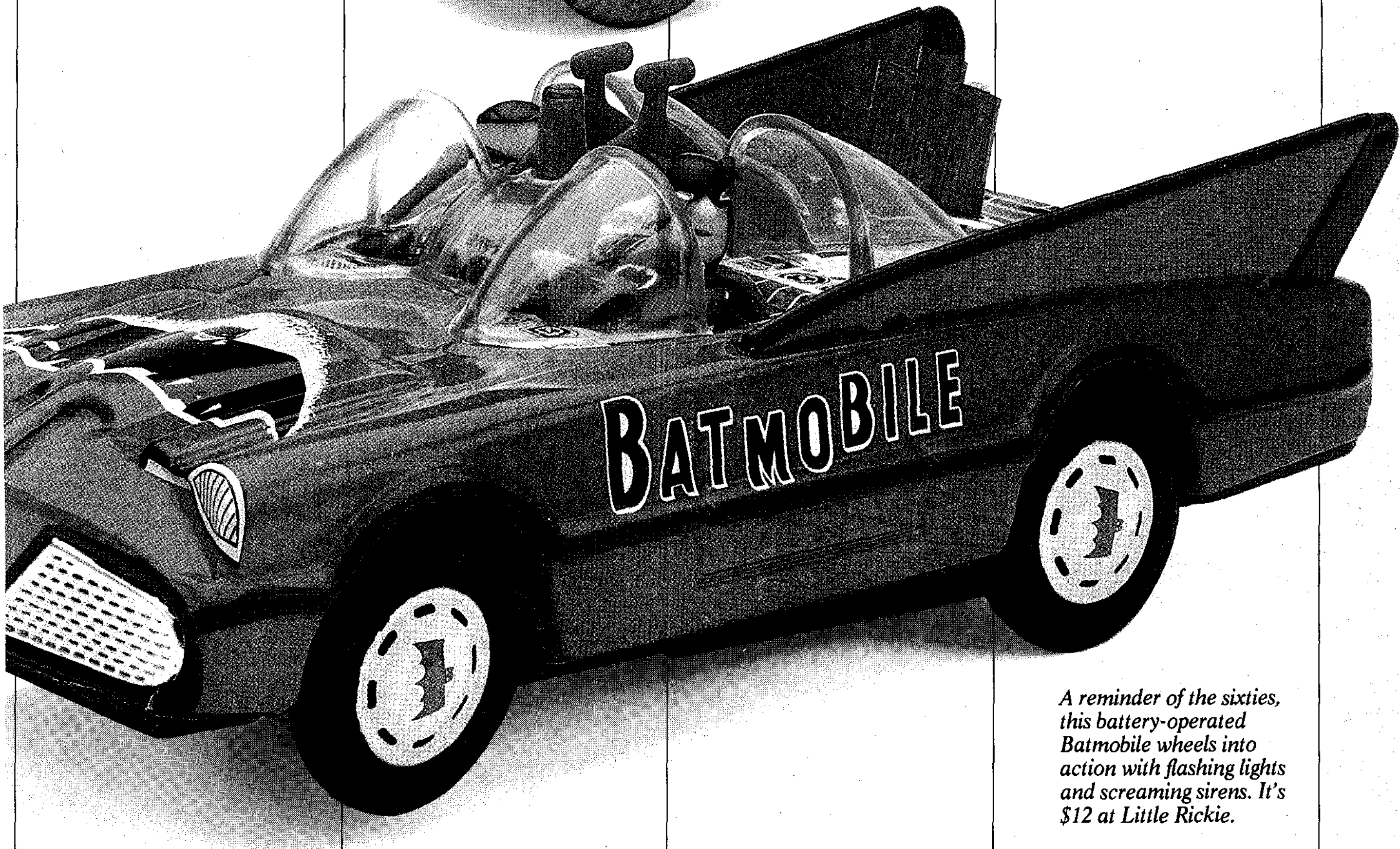
Illustration by Dave Calver.



With a hood out to there, this wood car suggests old-world elegance. It's $10 at Marimekko.



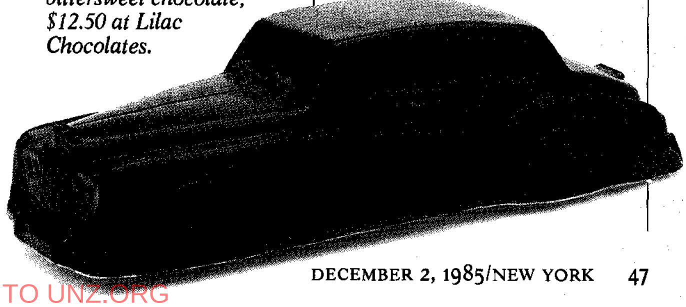
This classic English truck delivers a blank cassette and a brush and cloth to keep records and cassettes dust-free. It's $30 on Lord & Taylor's second floor.

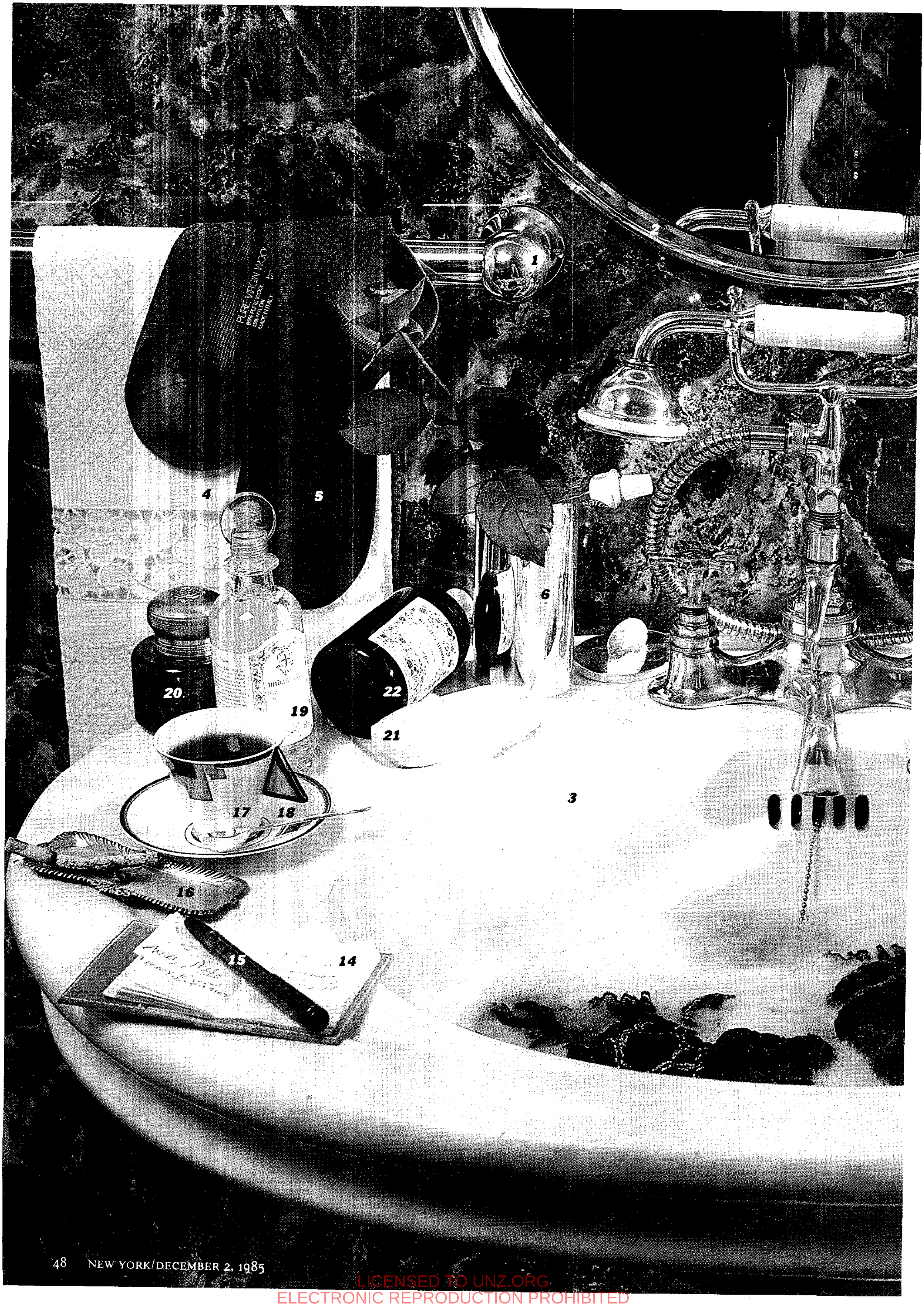


A reminder of the sixties, this battery-operated Batmobile wheels into action with flashing lights and screaming sirens. It's $12 at Little Rickie.

This sleek and luxurious Jaguar XJ6 four-door sedan is the real thing. It has a trip computer, cruise control, and an electric sunroof, and it's $32,250 at metropolitan-area Jaguar dealers.

A vintage sedan for the chocoholic, it's solid bittersweet chocolate, $12.50 at Lilac Chocolates.

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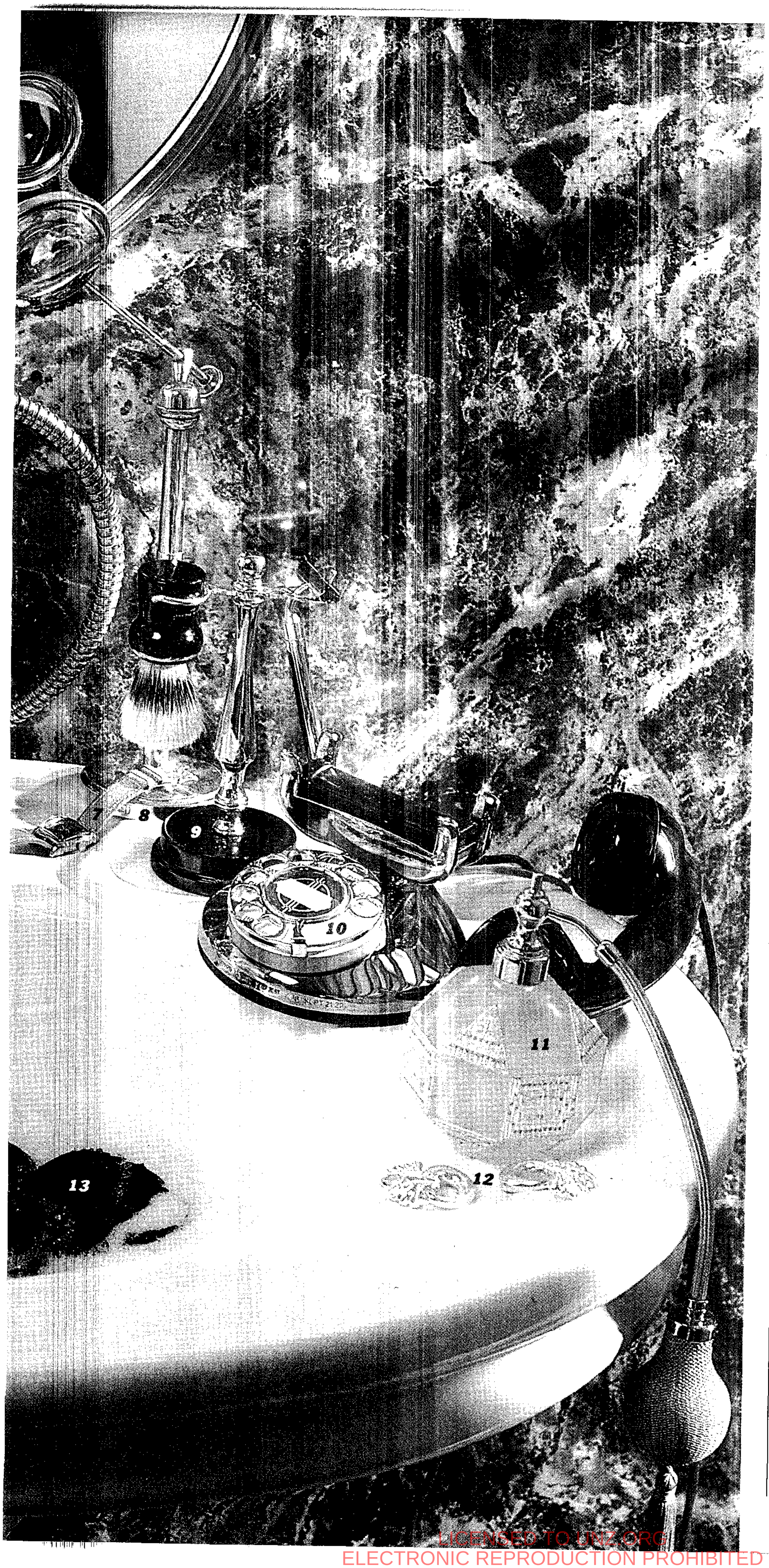
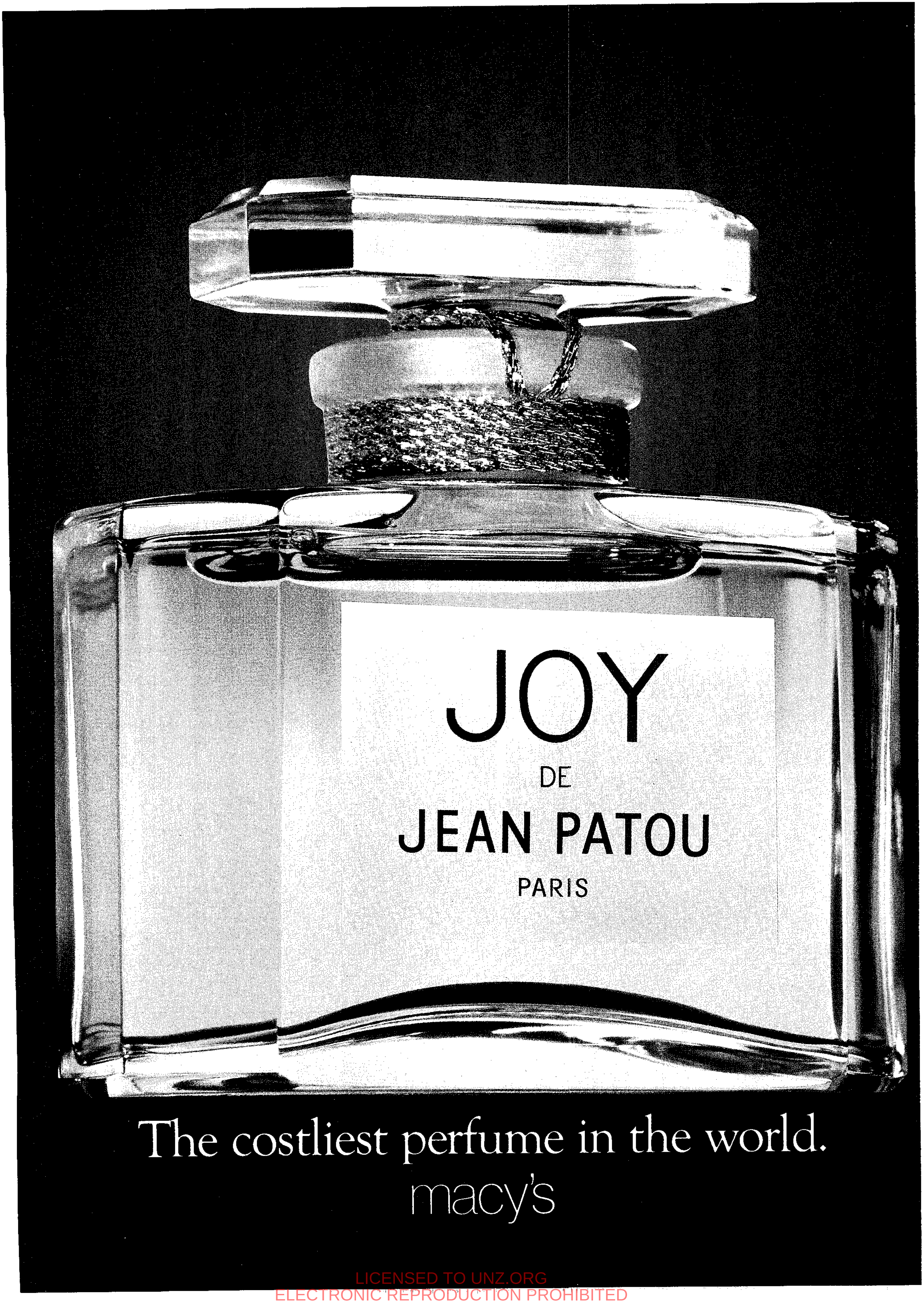


PRIVATE LIVES

1, 2, & 3 Brass towel bar ($70), mirror ($225), and pedestal sink ($4,950) are from Howard Kaplan French Country Antiques (35 East 10th Street, 674-1000).
4 Linen hand towels are $58 for two at the Anne Rothschild Collection (322 East 81st Street, 288-6577). **5** Jacquard socks are $15 at Paul Stuart (Madison Avenue at 45th, 682-0320). **6** Sterling sugar bowl is $975 at Muriel Karasik (1094 Madison Avenue, at 82nd, 535-7851). **7** Vintage Elgin watch is $325 at Saks Fifth Avenue. **8** Brass magnifying glasses on stands are $300 to $500 at Bergdorf Goodman.
9 Brass-and-enamel shaving set is $145 at Macy's. **10** Deco phone (rewired) is $225 at Deco Deluxe (1046 Madison Avenue, at 80th, 794-1034).
11 Antique perfume bottles are $85 to $950 at Jean Laporte (870 Madison Avenue, near 70th, 517-8665).
12 Marsha Breslow's earrings are $2,450 at Fortunoff (681 Fifth Avenue, near 54th, 758-6660).
13 Bikinis are $15 each at Nancy Marshall, Limited (145 East 62nd Street, 319-5710).
14 Calfskin address book is $17 at Cherchez (864 Lexington Avenue, at 65th, 737-8215). **15** Vintage pen is $22 at Diane Love (851 Madison Avenue, near 70th, 879-6997). **16** Antique sterling trays are $28 to $45 at Ilene Chazanof (by appointment, 737-9668).
17 Thirties tea set (21 pieces) is $2,400 at Barneys.
18 Sterling spoon is $125 at Muriel Karasik.
19 Midani Erbe body bath is $3.95 at Conran's. **20** Antique inkwell is $450 at Antique Cache (1050 Second Avenue, at 56th, 752-0838). **21** Annick Goutal soap is $17.50 at Bergdorf's. **22** Molton Brown shampoo is $12.50 at Cambridge Chemists (21 East 65th Street, 734-5678).

Illustration by Robert Wambsganss.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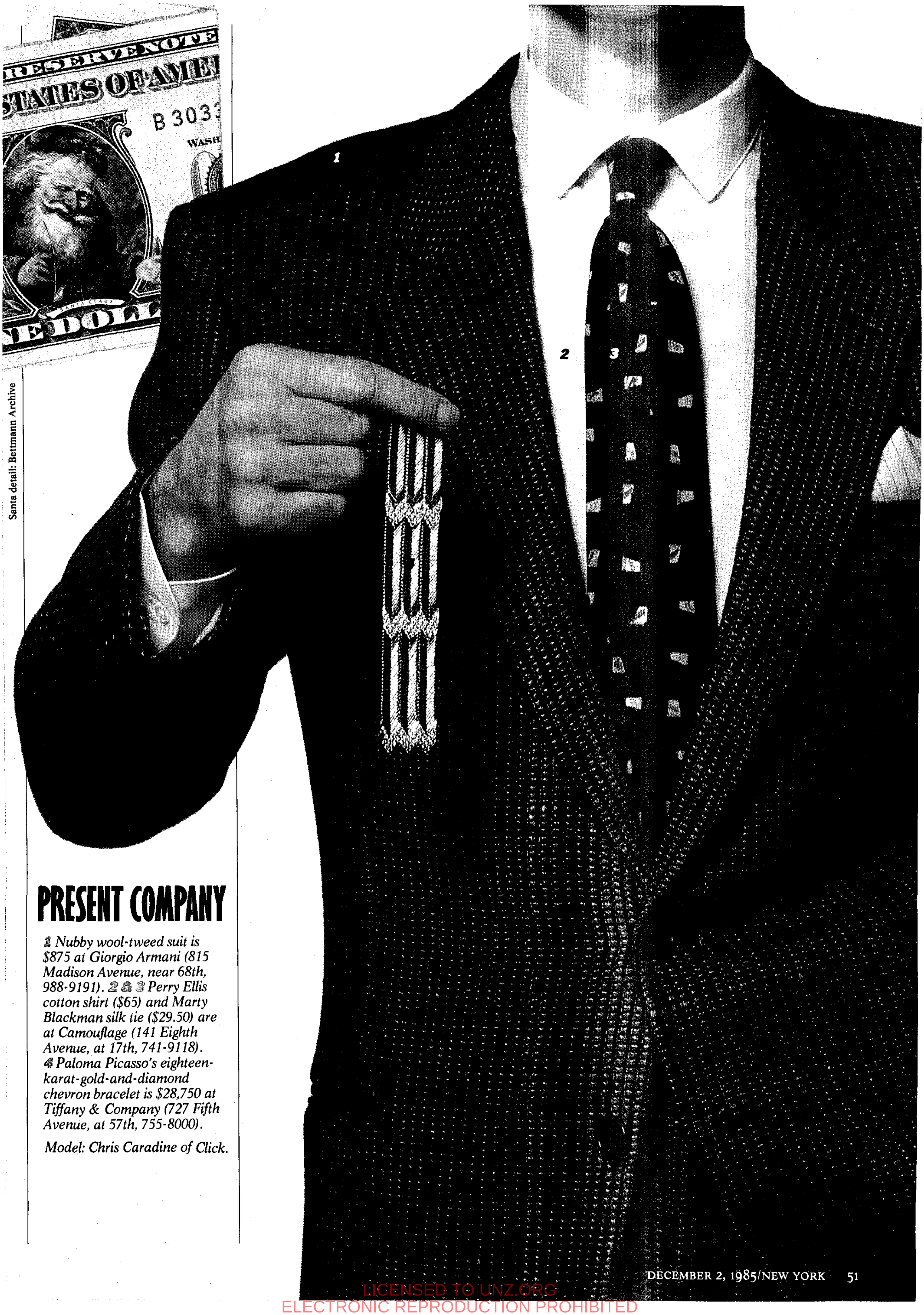
macy's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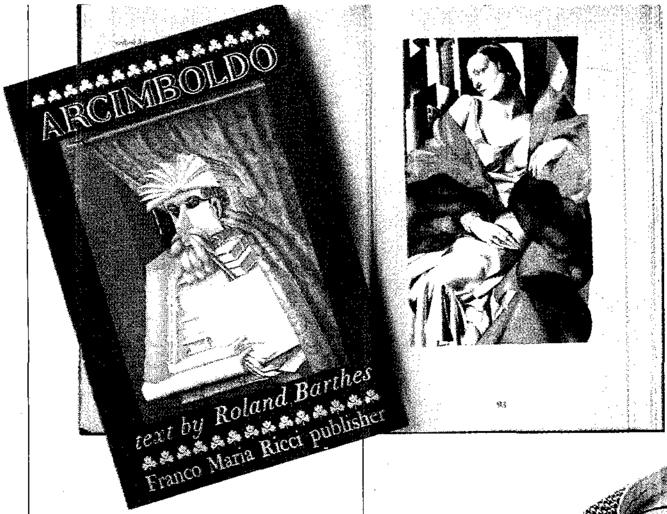
Santa detail: Bettmann Archive

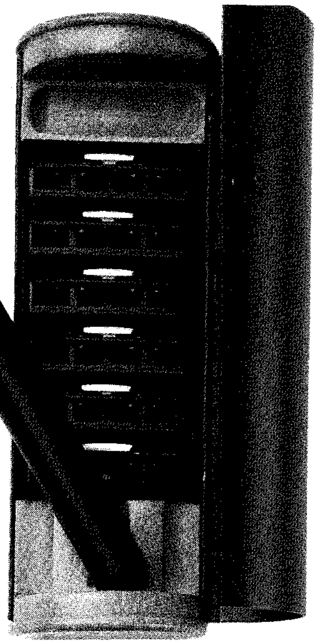
PRESENT COMPANY

1 Nubby wool-tweed suit is $875 at Giorgio Armani (815 Madison Avenue, near 68th, 988-9191). 2 & 3 Perry Ellis cotton shirt ($65) and Marty Blackman silk tie ($29.50) are at Camouflage (141 Eighth Avenue, at 17th, 741-9118). 4 Paloma Picasso's eighteen-karat-gold-and-diamond chevron bracelet is $28,750 at Tiffany & Company (727 Fifth Avenue, at 57th, 755-8000).

Model: Chris Caradine of Click.


ARCIMBOLDO
text by Roland Barthes
Franco Maria Ricci publisher

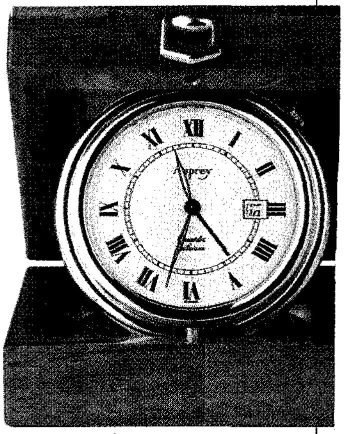
These handsomely bound and magnificently illustrated books combine paintings and unusual texts. Arcimboldo *and* Tamara de Lempicka *are $150 each at Rizzoli (31 West 57th Street, 759-2424).*



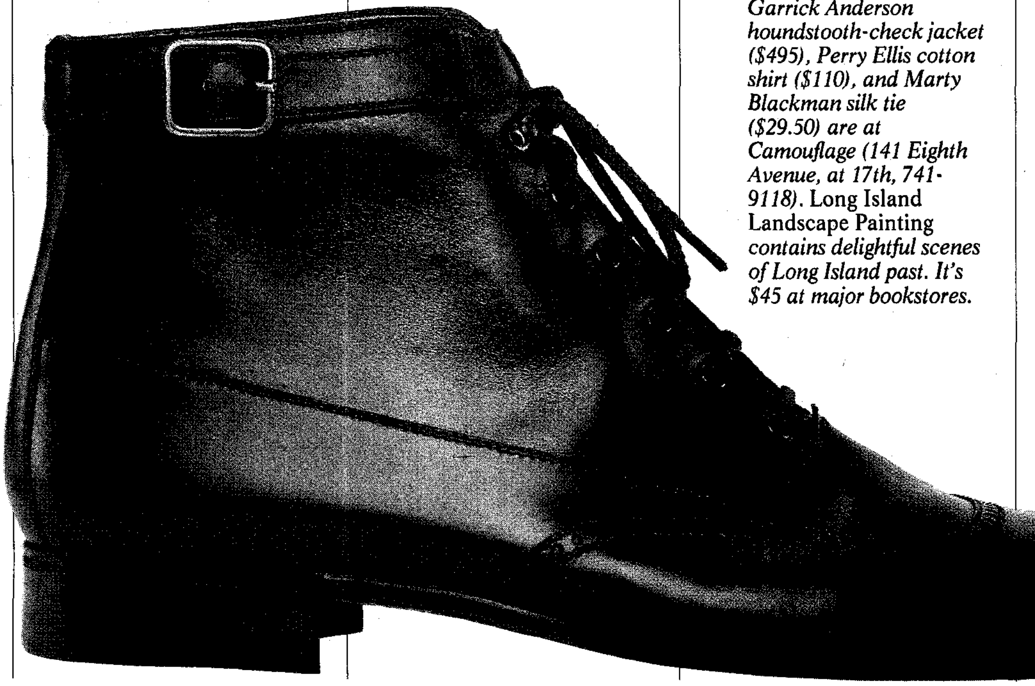
This black-handled injector razor comes in its own domed case of mat-black-metal and brierwood. It's $78 at Renato Cipullo (Herald Center, street level, 683-6577).

LONG ISLAND
LANDSCAPE PAINTING

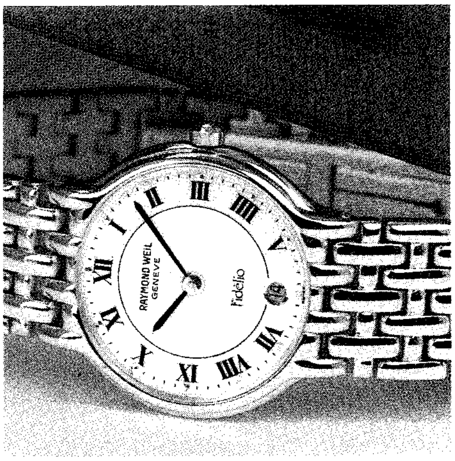
Garrick Anderson houndstooth-check jacket ($495), Perry Ellis cotton shirt ($110), and Marty Blackman silk tie ($29.50) are at Camouflage (141 Eighth Avenue, at 17th, 741-9118). Long Island Landscape Painting *contains delightful scenes of Long Island past. It's $45 at major bookstores.*



Not just for traveling, this splendid brass clock mounted in a brass-fitted quincewood case will find a home on any well-appointed desk. It's $425 at Asprey (Fifth Avenue at 56th, 688-1811).



Short buckle boot of lush calfskin is $325 at To Boot (256 Columbus Avenue, at 72nd, 724-8249) and on Bergdorf Goodman's second floor.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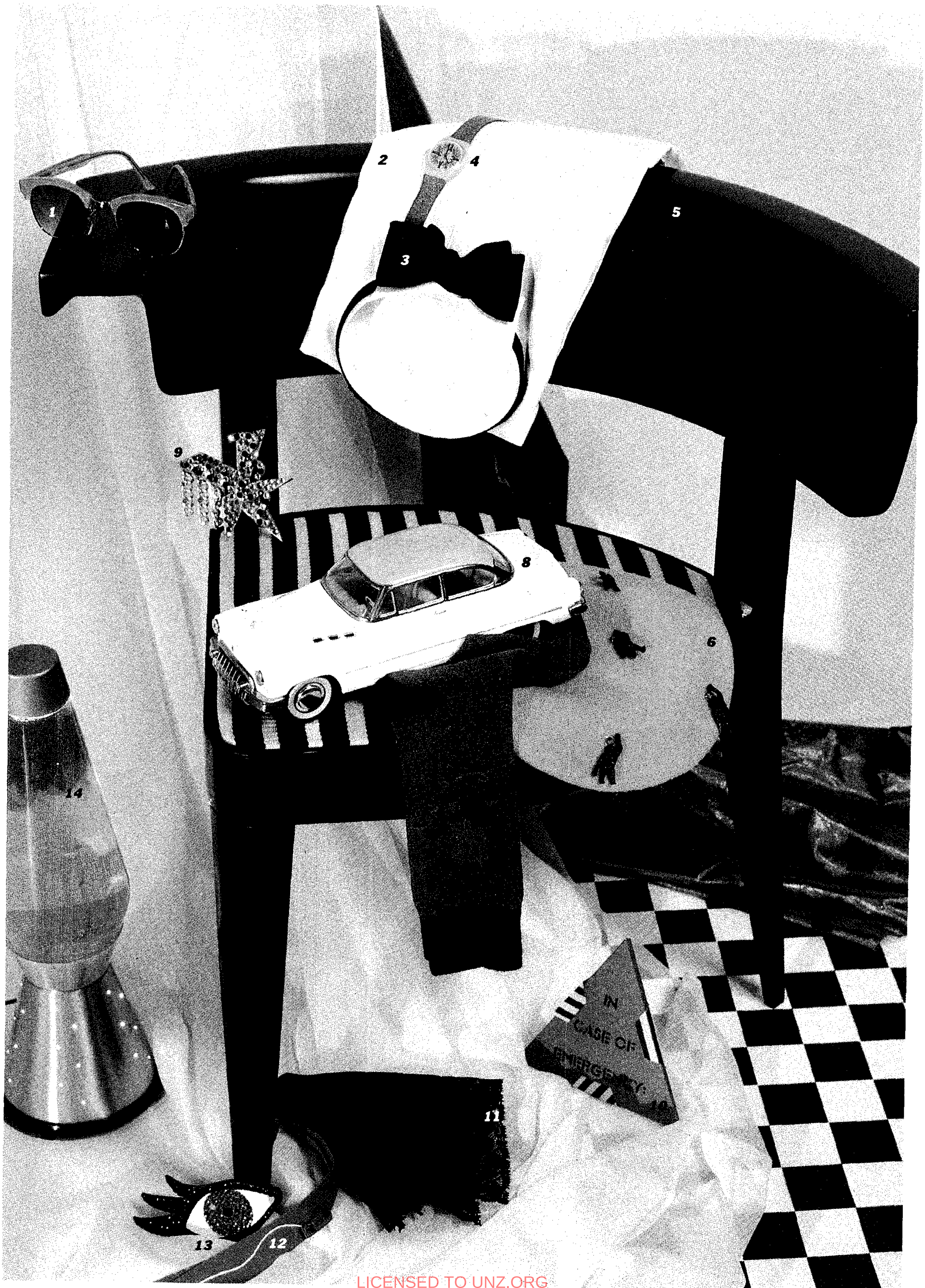
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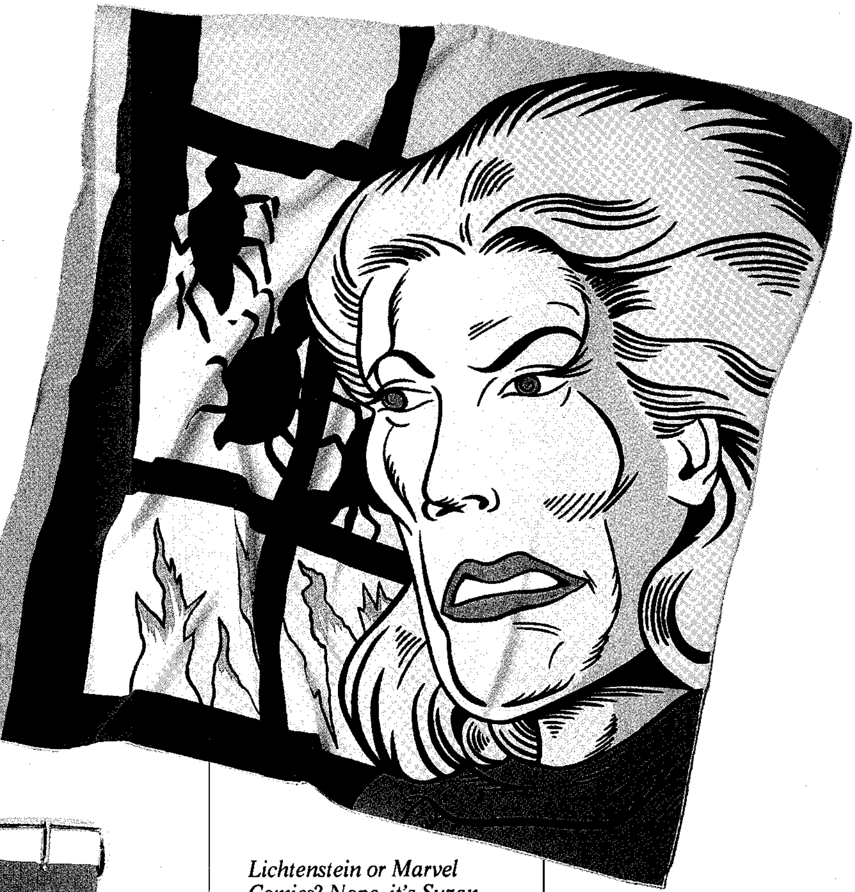
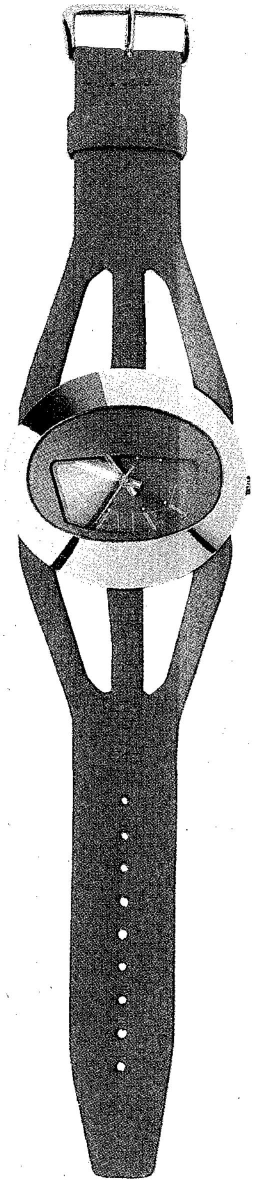
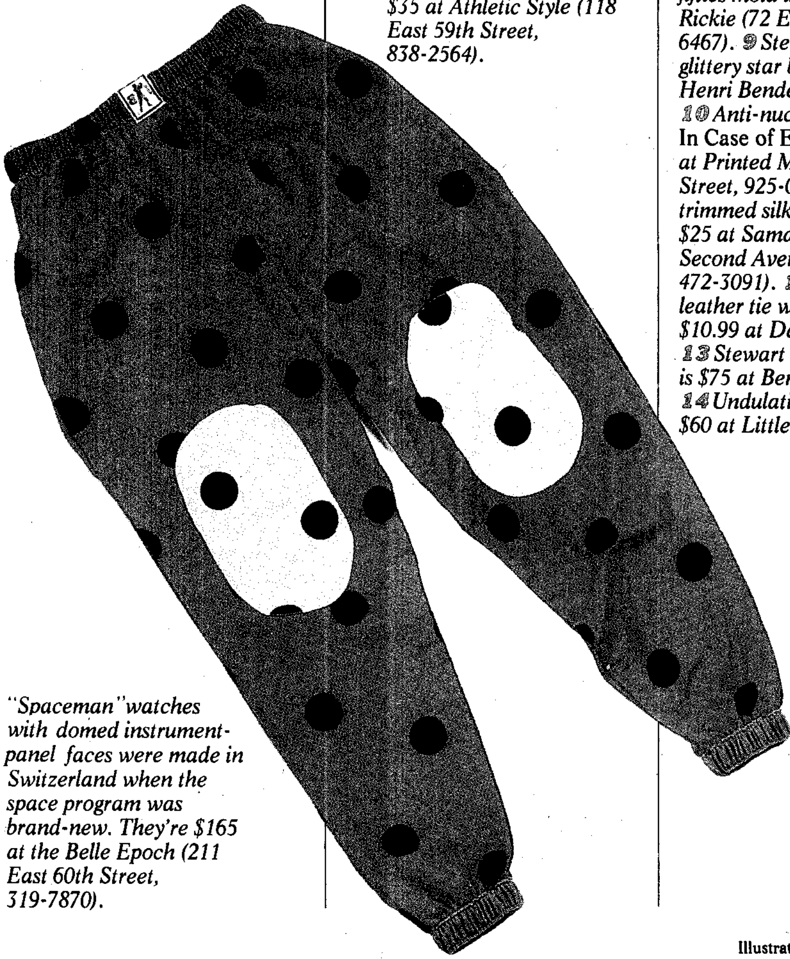


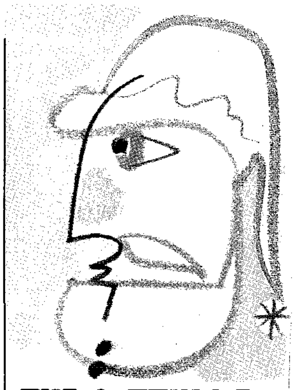
Lichtenstein or Marvel Comics? Nope, it's Suzan Pitt's oversize comic-strip silk scarf that's $45 at Patricia Field (10 East 8th Street, 254-1699).

Brighten up dreary early-morning jogs with cotton-flannel sweatpants as cheery as Christmas itself. They're $35 at Athletic Style (118 East 59th Street, 838-2564).





"Spaceman" watches with domed instrument-panel faces were made in Switzerland when the space program was brand-new. They're $165 at the Belle Epoch (211 East 60th Street, 319-7870).

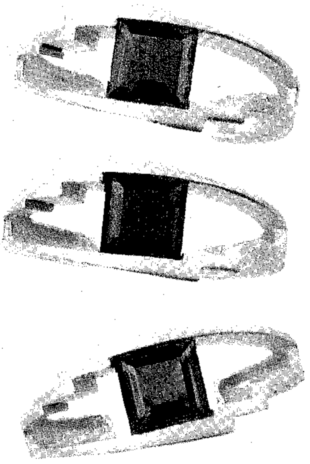


THE CUTTING EDGE

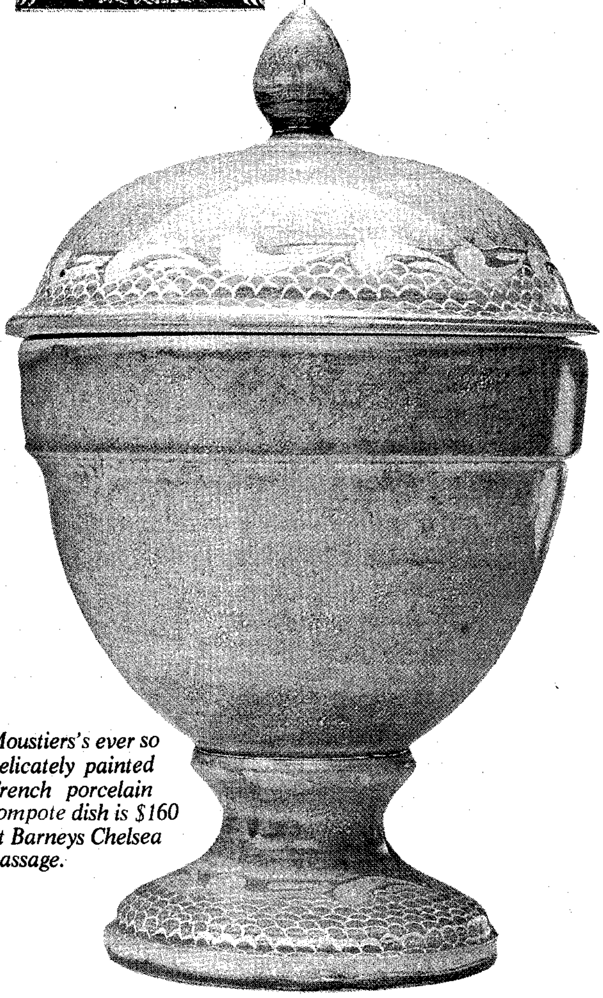
1, 2, & 3 L.A. Eyeworks sunglasses ($70), Perry Ellis tuxedo shirt ($85), and moiré bow tie ($22.50) are at Camouflage (141 Eighth Avenue, at 17th, 741-9118). 4 Keith Haring Swatch watch is about $50 at Bloomingdale's (arcade floor), Macy's (main floor), and Saks Fifth Avenue (main floor). 5 Stefan Wewerka's three-legged lacquered chair is $607 at Global Furniture (525 Broadway, at Spring, 219-0013). 6 "The Gorillas Are Loose" beret is $15.99 at Darla Doolittle (Pier 17, South Street Seaport, 406-3662). 7 Cowboy socks are $10 at the Leg Market (1427 Lexington Avenue, near 93rd, 831-3500). 8 Buick sedan made from a fifties mold is $40 at Little Rickie (72 East 1st Street, 505-6467). 9 Stewart Lucas's glittery star brooch is $50 on Henri Bendel's main floor. 10 Anti-nuclear pullout book, In Case of Emergency, *is $15 at Printed Matter (7 Lispenard Street, 925-0325). 11 Lace-trimmed silk handkerchief is $25 at Samantha Jones (1391 Second Avenue, near 72nd, 472-3091). 12 Children's leather tie with clip-on car is $10.99 at Darla Doolittle. 13 Stewart Lucas's eye brooch is $75 at Bendel's. 14 Undulating Lava Lite is $60 at Little Rickie.*

Illustration by Laurie Rosenwald.

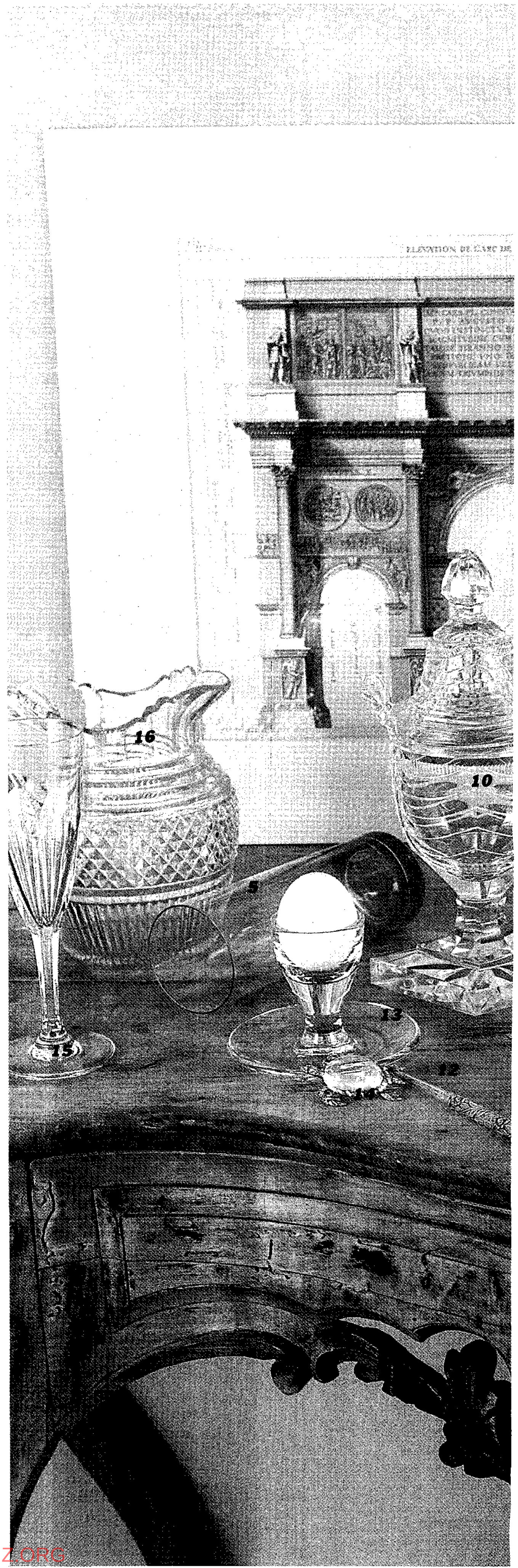
This hand-painted tin clock tower is from a collection of Edwardian biscuit tins. They're $150 to $450 at James II Galleries (15 East 57th Street, 355-7041).

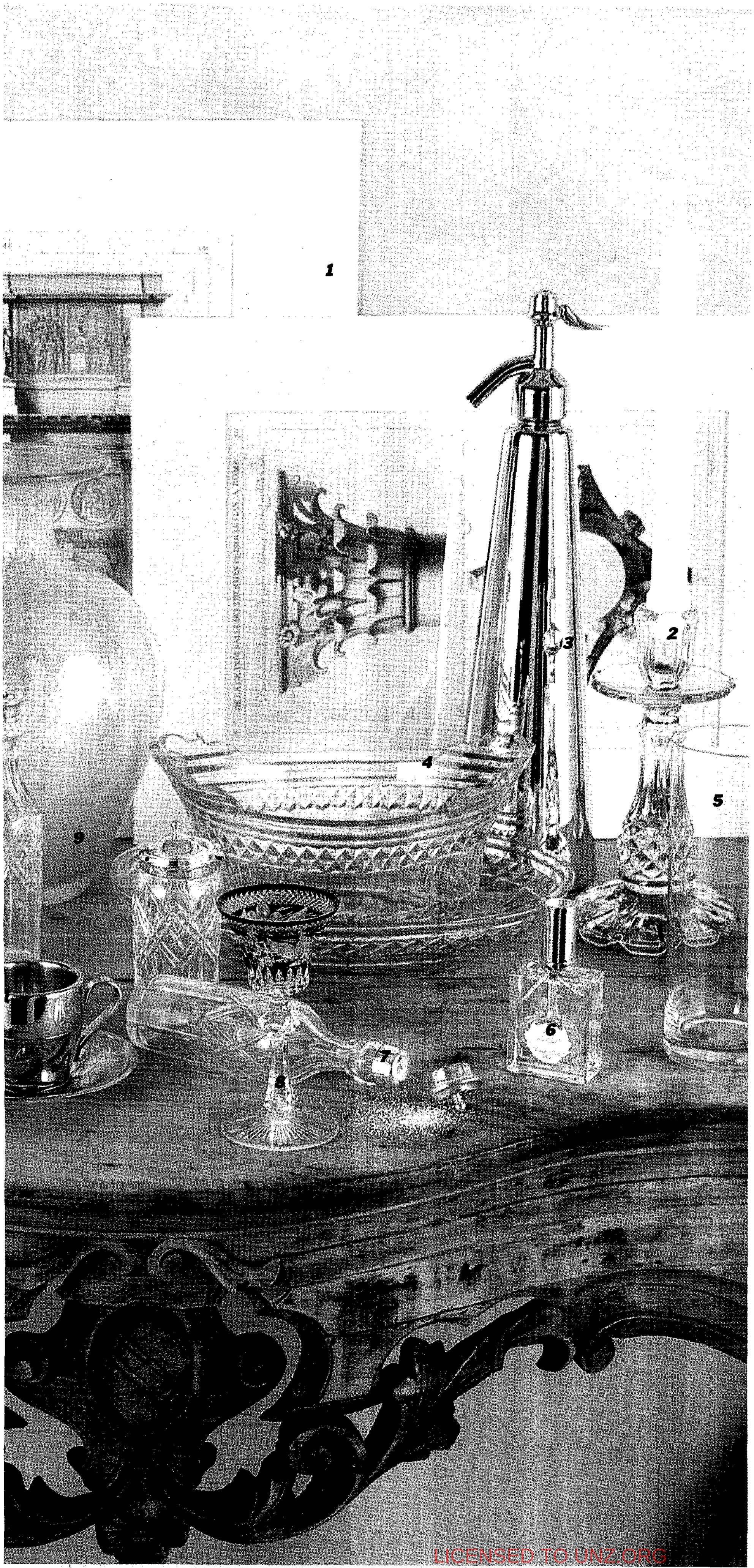


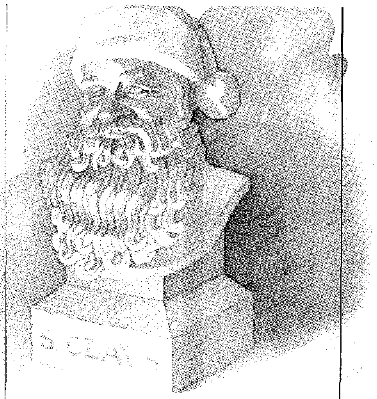
Angela Kramer's sand-blasted gold-plated cuffs with old Austrian crystals are $100 at Gindi (153 East 57th Street, 753-5630, and 816 Madison Avenue, near 68th, 628-4003) and Mishon-Mishon (140 East 59th Street, 688-1886).



Moustiers's ever so delicately painted French porcelain compote dish is $160 at Barneys Chelsea Passage.



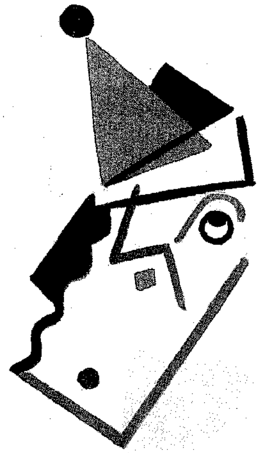




CLASSICAL GLASS

1 Seventeenth- and eighteenth-century architectural engravings are $95 to $300 at Ursus Prints (39 East 78th Street, 772-8787). 2 Art Deco glass candlestick ($165 to $195 a pair) is at James II Galleries (15 East 57th Street, 355-7040). 3 Chrome-plated soda syphon is $240 at Sointu (20 East 69th Street, 570-9449). 4 Regency crystal bowl and underplate are $475 from the collection at La Ganke (324 East 81st Street, 517-8710). 5 Highball glasses with tinted bottoms are $2 each at all Pottery Barn stores. 6 Annick Goutal eau de toilette is $22.50 on Bergdorf Goodman's main floor. 7 Victorian salt and pepper shakers and mustard pot are part of a six-piece cruet set ($400 to $875) from the collection at Fortunoff (681 Fifth Avenue, near 54th, 758-6660). 8 Cut-crystal sherry glass is $45 at Thaxton & Company (780 Madison Avenue, near 66th, 988-4001). 9 Gold-flecked glass vase is $49 at Home Design (1185 Lexington Avenue, near 80th, 288-3461). 10 Regency crystal sweetmeat jar is $475 a pair at La Ganke. 11 Thermal espresso cup, saucer, and spoon are $12.50 at D. F. Sanders (386 West Broadway, 925-9040, and 952 Madison Avenue, at 75th, 879-6161). 12 Sterling-silver hand-dip pens are $150 to $200 at Nancy Marshall, Limited (145 East 62nd Street, 319-5710). 13 Eggcup is $17.50 at Royal Copenhagen (683 Madison Avenue, near 61st, 759-6457). 14 Sentimento's turtle brooch is $190 on Bergdorf's main floor. 15 Crystal flute is $58 at Barneys Chelsea Passage. 16 Georgian cut-glass jug is $445 at James II Galleries (15 East 57th Street, 355-7040).

Illustration by Ellen Thompson.



ABSTRACT NOTIONS

1 *Jeffrey Oring's quartz clock is $119 at Fortunoff (681 Fifth Avenue, near 54th, 758-6660).* **2** *Antique French gilt frame is $750 at Eli Wilner (1525 York Avenue, near 80th, 744-6521).* **3** *Adjustable clothes tree is $29.95 at all Pottery Barn stores.* **4** *Cut-velvet scarves in Art Deco patterns are $37 at Smitty's (184 West 4th Street, 929-6892).* **5** *Bulgaro-leather men's slip-ons are $245 at Vittorio Ricci (645 Madison Avenue, near 60th, 688-9044, and 404 Columbus Avenue, near 79th, 874-2830).* **6** *Geometric porcelain vase is $250 at Contemporary Porcelain (105 Sullivan Street, 966-6392).* **7** *Battery-operated animated dinosaur is $14 at Little Rickie (72 East 1st Street, 505-6467).* **8** *Architectural bookends by Progetti are $25 at Ad Hoc Housewares (842 Lexington Avenue, at 64th, 752-5488) and Ad Hoc Softwares (410 West Broadway, 925-2652).* **9** *Eduard F. Sekler's* Josef Hoffmann: The Architectural Work *is $95 at the Cooper-Hewitt Museum (Fifth Avenue at 91st, 860-6878).* **10** *Gilt bracket ($1,000 the pair) is from the collection at M. H. Stockroom (654 Madison Avenue, near 60th, 752-6696).* **11** *Paul Haigh's perforated-metal chair is $114 at Dot Zero (165 Fifth Avenue, at 22nd, 533-8322).* **12** *Handmade wood Bugatti racer is $150 at Conran's (160 East 54th Street only, 371-2225).* **13** *Venini's fifties Venetian glass bottle is $495 at Muriel Karasik Gallery (1094 Madison Avenue, at 82nd, 535-7851).*

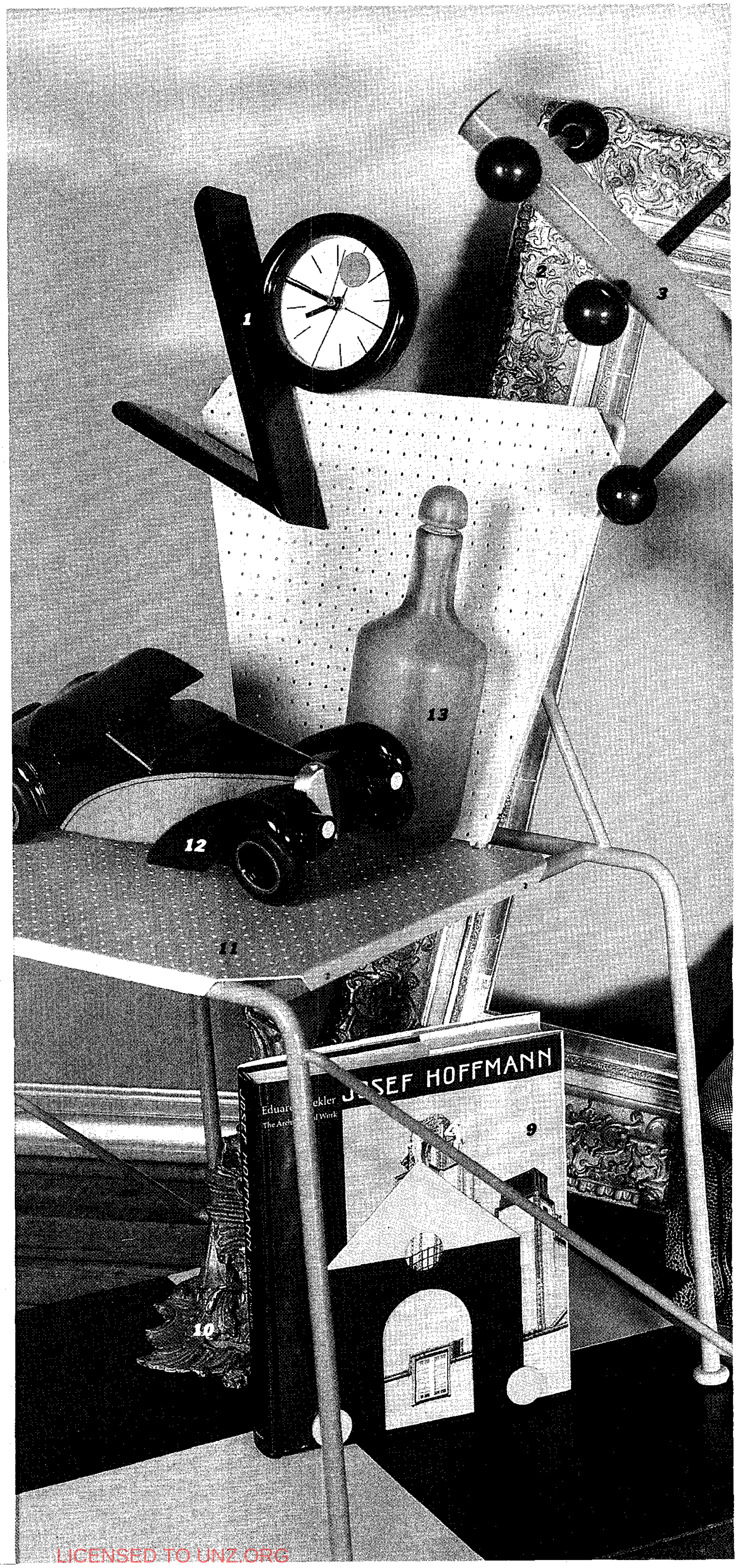
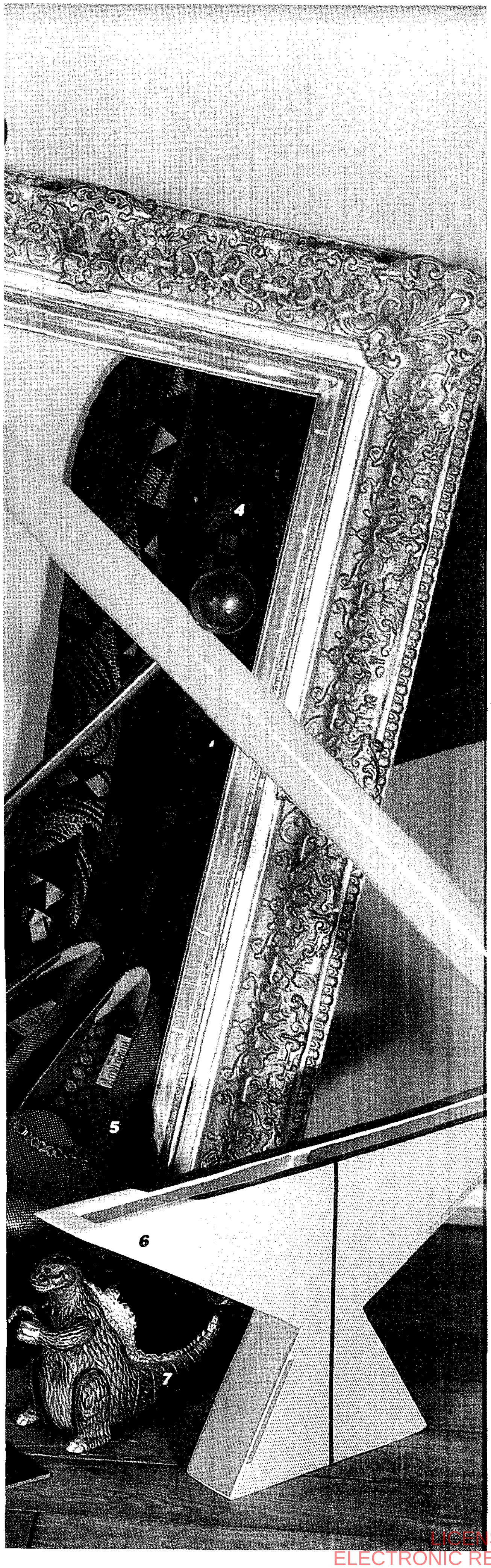
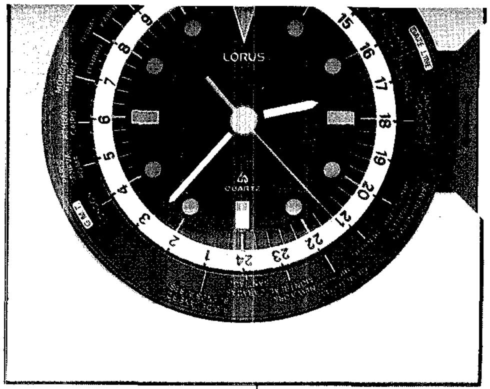
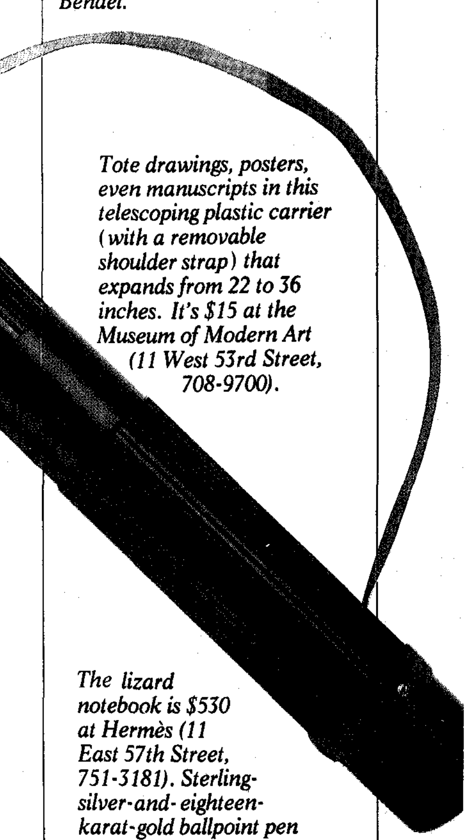


Illustration by Jeanne Fisher.

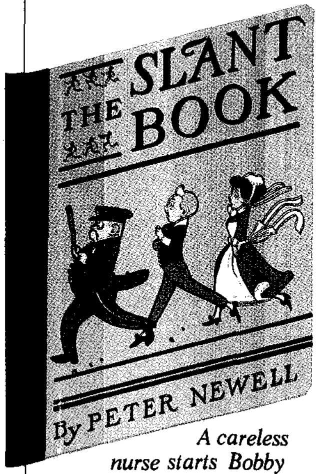




This handsome stainless-steel quartz clock tells the time here and everywhere. It's $50 at Lee Bailey at Henri Bendel.

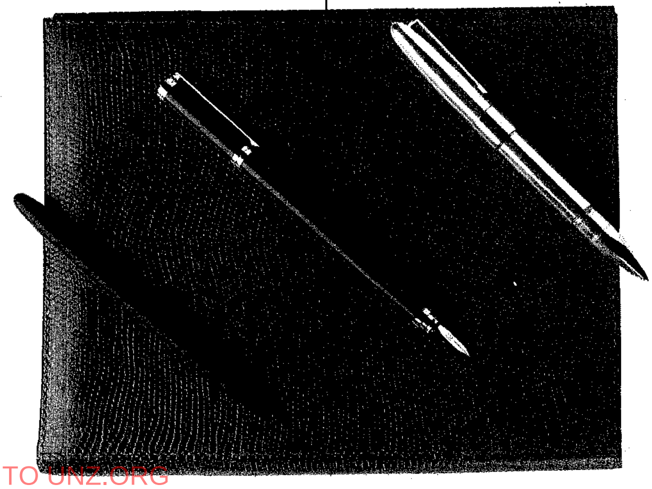


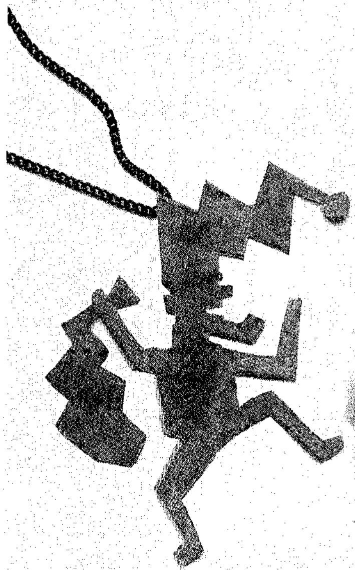
Tote drawings, posters, even manuscripts in this telescoping plastic carrier (with a removable shoulder strap) that expands from 22 to 36 inches. It's $15 at the Museum of Modern Art (11 West 53rd Street, 708-9700).



A careless nurse starts Bobby off on hair-raising adventures in this slanted book, first published in 1910. It's $10 at the New-York Historical Society (170 Central Park West, near 76th, 873-3400).

The lizard notebook is $530 at Hermès (11 East 57th Street, 751-3181). Sterling-silver-and-eighteen-karat-gold ballpoint pen is $195 at Paul Stuart (Madison Avenue at 45th, 682-0320). Lacquered fountain pen with gold fittings is $400 at S. T. Dupont (680 Madison Avenue, near 62nd, 593-4224). Mat-black ballpoint space pen is $14 at Sointu (20 East 69th Street, 570-9449).

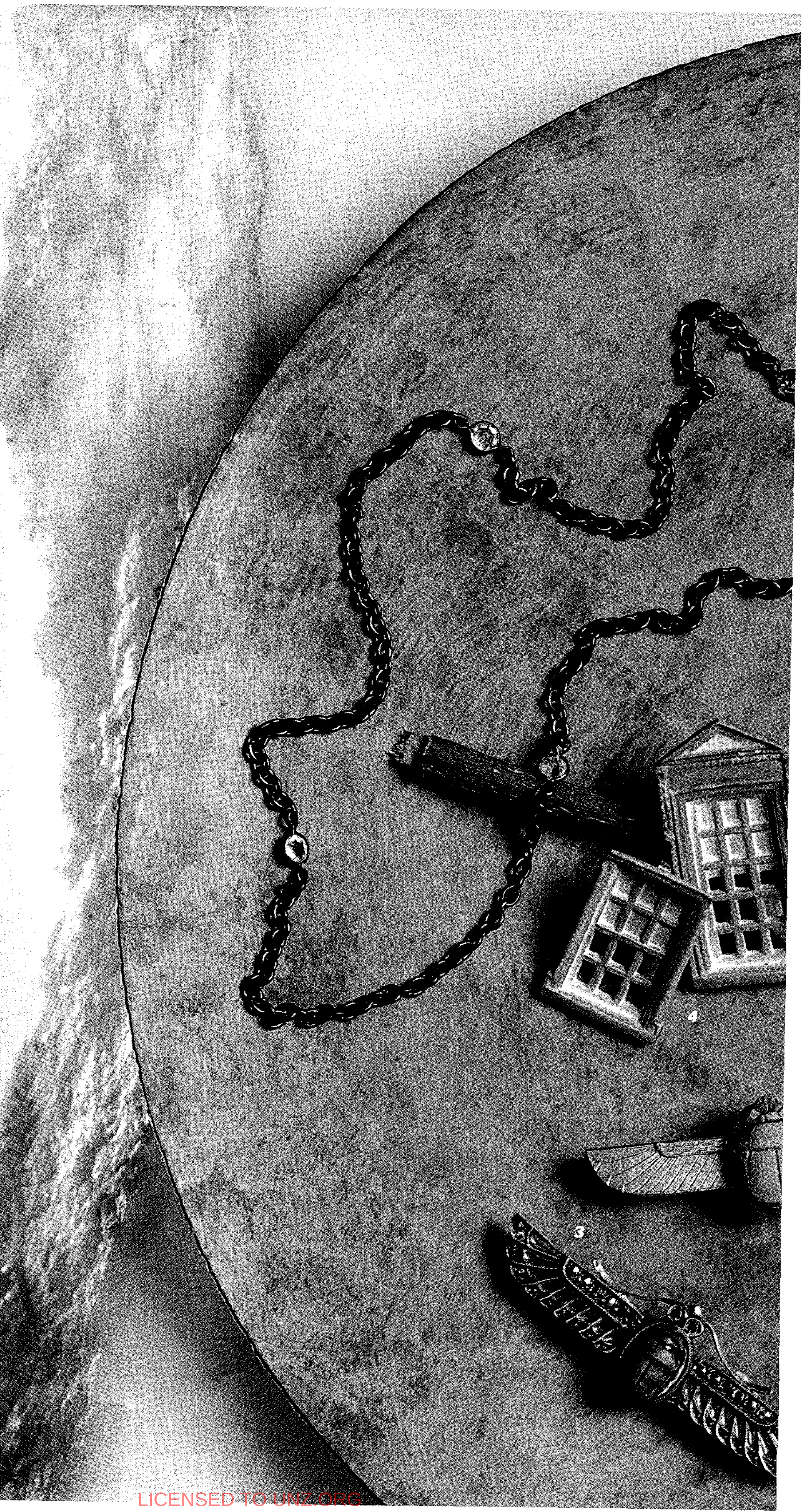


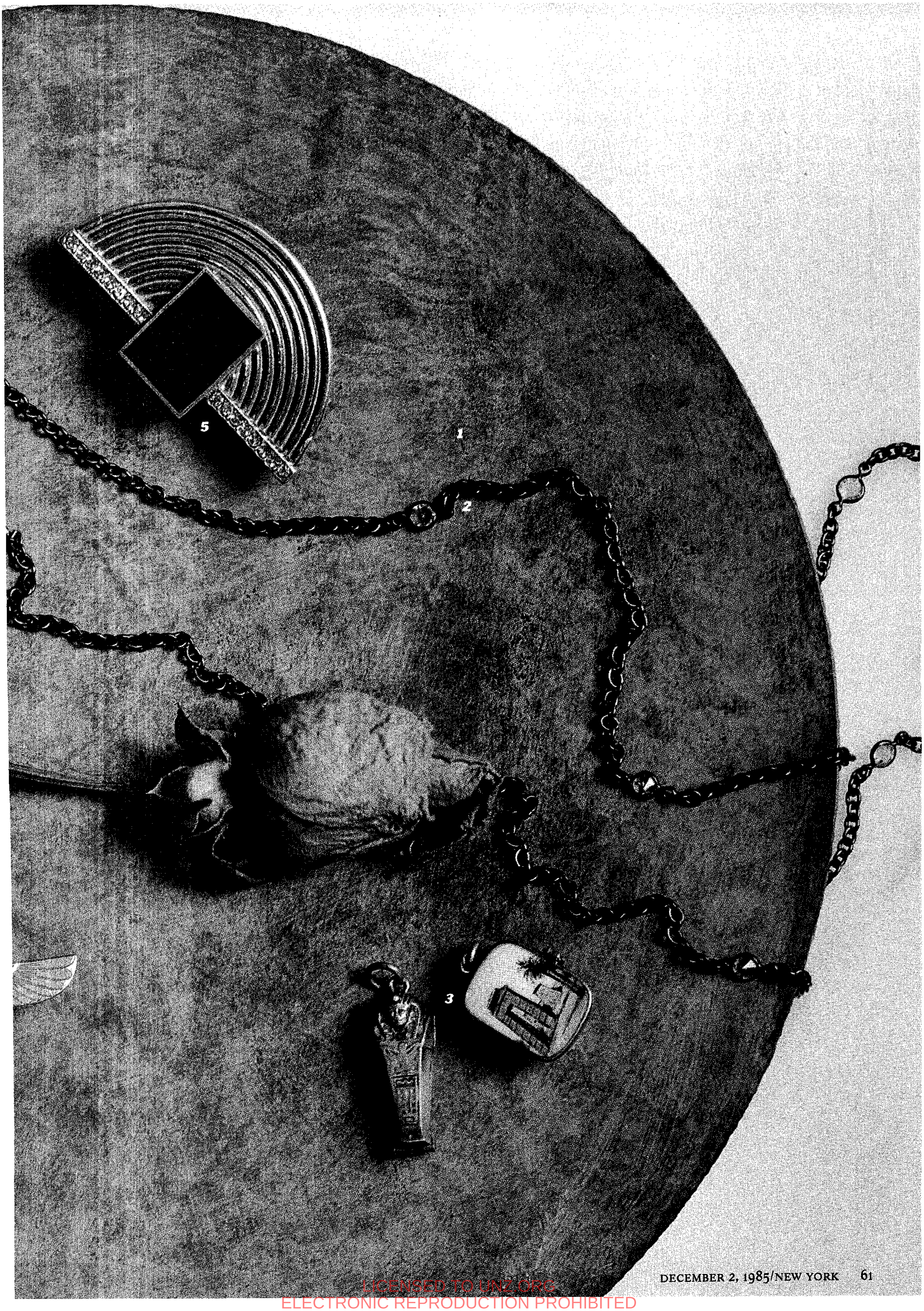


METAL URGES

1 *David Bowman's oxidized-bronze dish is $38 at Zona (97 Greene Street, 925-6750).* **2** *Gunmetal-and-crystal chain from a Victorian muff is $195 at Jenny B. Goode (1194 Lexington Avenue, near 81st, 794-2492, and 11 East 10th Street, 505-7666).* **3** *Antique Egyptian-revival scarab pins, lockets, and charms are $10 to $450 at Ilene Chazanof (by appointment, 737-9668).* **4** *Linda Hesh's "Window View" earrings are $58 a pair at Contre-Jour (190 Columbus Avenue, near 68th, 877-7900).* **5** *Art Deco–inspired crystal-silver-and-enamel brooch is $46 at Smitty's (184 West 4th Street, 929-6892).*

Santa jewelry by Michael Bartalos.

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CLAUS AND COMPANY
HOLIDAY FINEST
1985
CHRISTMAS

KITCHEN CABOODLE

1 Twenty-cup teapot is $70 at Dean & Deluca (121 Prince Street, 431-1691). 2 Earthenware pitcher is $21.38 at Home Design (1185 Lexington Avenue, near 80th, 288-3461). 3 Crocks of mustard, cornichons, honey, or herbs are from $10 to $45 on Bergdorf Goodman's seventh floor. 4 Red-lacquer-and-chrome salad bowl is $225 at Jenny B. Goode (1194 Lexington Avenue, near 81st, 794-2492, and 11 East 10th Street, 505-7666). 5 Thirties "days of the week" hand towels are $30 to $45 for seven at Ellen O'Neill's Supply Store (242 East 77th Street, 879-7330). 6 Spongeware milk jug is $45 at Cherchez (874 Lexington Avenue, near 65th, 737-8215). 7 Hazelnut chocolates are $10.50 for an eight-ounce tin at Balducci's (424 Sixth Avenue, at 9th, 673-2600). 8 Irish oatmeal is $5.25 a tin on B. Altman's fifth floor. 9 Porcelain canisters are $65 for four on Bloomingdale's Main Course. 10 American Spoon's wild-thimbleberry ($8.15) and blueberry-lime ($6.95) preserves are at Dean & Deluca. 11 Pyramid salt and pepper shakers are $5 a pair at West Town House (2276 Broadway, at 82nd, 724-5000). 12 Butter dish is $14.75 at Home Design. 13 Mary Macleod's shortbread is $26 for 32 ounces at Lamston's II Cookworld (1381 Sixth Avenue, near 56th, 581-3656, and 416 World Trade Center, 466-1267). 14 Salad bowl is $48 at Cherchez. 15 Double boiler is $14.50 at Conran's. 16 "Munchips" (mandelbrot slices with chocolate chips) are $11.50 for a one-pound tin at Bloomingdale's. 17 Vintage tablecloths are $85 to $225 at Laura Fisher (1050 Second Avenue, at 56th, 838-2596). 18 Louisa May Alcott Cookbook *($10.95) and* How Iowa Cooks *($9.95) are at Kitchen Arts & Letters (1435 Lexington Avenue, near 94th, 876-5550). 19 Holiday roast of pork with beef, chicken breast, veal, provolone, and herbs is $15 a pound, cooked, at Balducci's. 20 Sourdough breads are $2 to $10 at E.A.T. (1064 Madison Avenue, near 80th, 879-4017). 21 Fig-shaped French chèvres are $1.99 each at Grace Balducci's Marketplace (1237 Third Avenue, at 71st, 737-0600). 22 Cranberry-pear pies are $7 and $16.50 at Sarabeth's Kitchen (412 Amsterdam Avenue, near 79th, 496-6280, and 1295 Madison Avenue, near 92nd, 410-7335). 23 Eight-quart roaster is $83 at Dean & Deluca. 24 Tiny truffle cheesecakes are $2 each at E.A.T. 25 Vinegars are $10 each at Wolfman-Gold & Good Company (484 Broome Street, 431-1888, and 142 East 73rd Street, 288-0404).*

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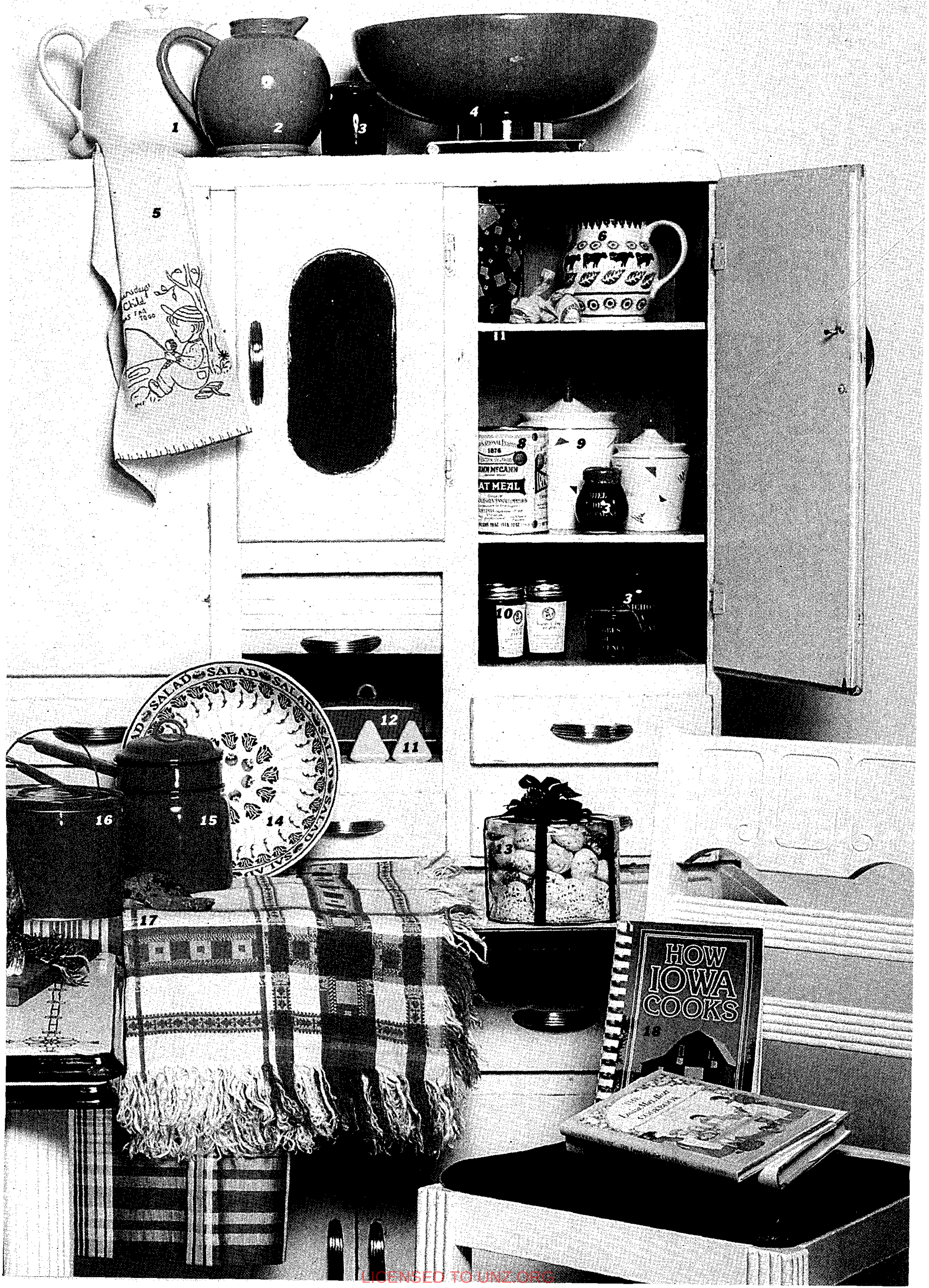
Table and chair from Gallery Lafayette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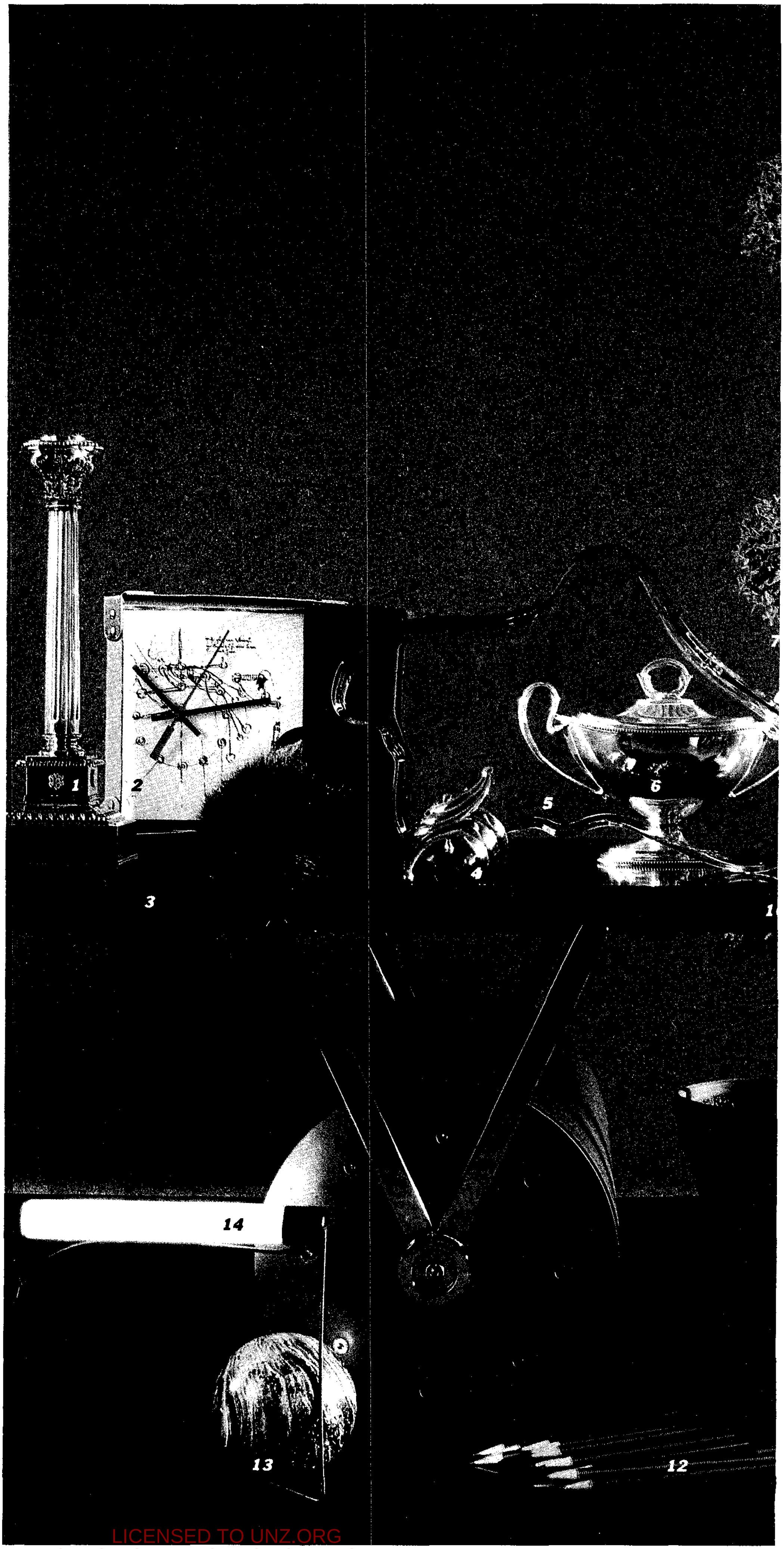
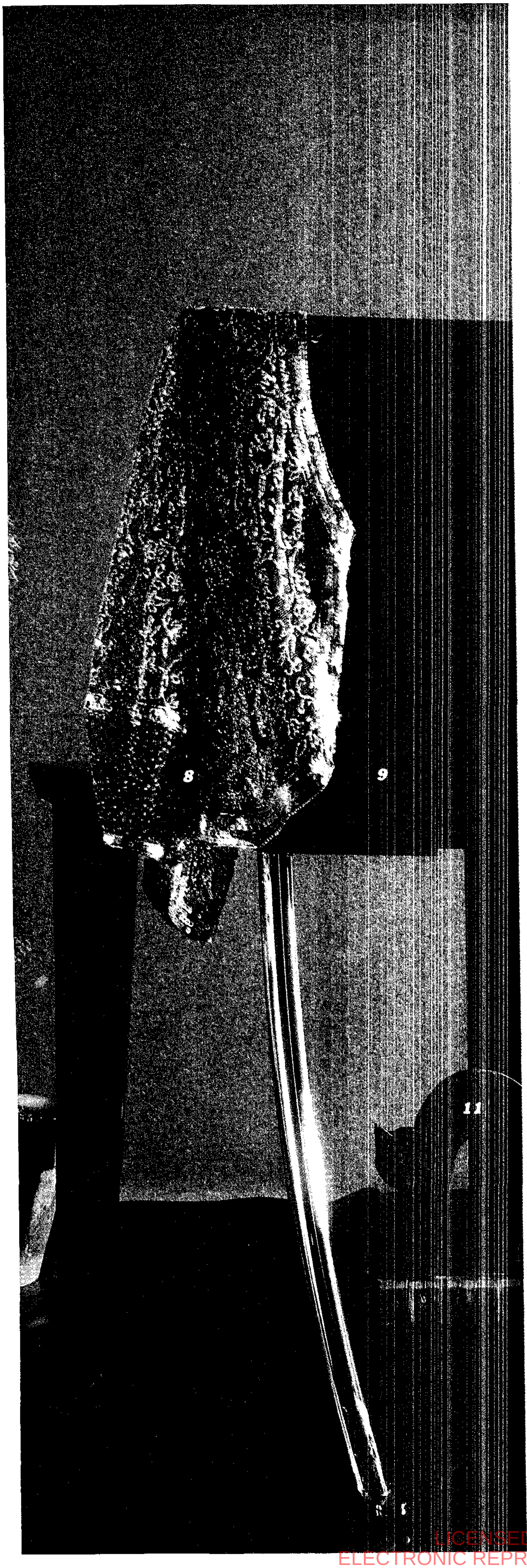
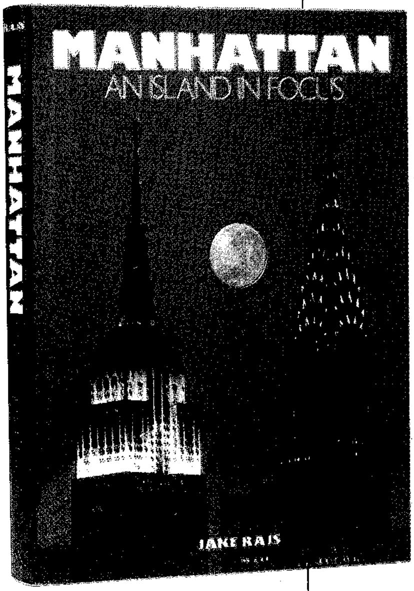
THE SHINING

__1__ Sterling-silver candlesticks are $4,800 a pair at Buccellati (46 East 57th Street, 308-2900). __2__ Jean Dupuy's mirror-image clock based on a Leonardo da Vinci drawing is $75 at the Gallery of Applied Arts (24 West 57th Street, 765-3560). __3__ Fox-trimmed wool-jersey gloves are $65 at Jonal (17 East 67th Street, 628-5820). __4__ Forties sterling-silver hinged cuff is $175 at Harriet Love (412 West Broadway, 966-2280). __5__ Shallow version of Alvar Aalto's bowl is $150 at the Museum of Modern Art Store (11 West 53rd Street, 708-9700). __6__ Victorian silver-plate sauce tureens are from $650 each to $1,500 for a pair at S. Wyler (713 Madison Avenue, near 63rd, 838-1910). __7__ Ceanothus herb topiary is $100 on Bergdorf Goodman's seventh floor. __8__ Vintage beaded jackets are $120 to $225 at Random Harvest (60 West 75th Street, 799-0134). __9 & 10__ Patrick Naggar's lacquered-wood-and-polished-steel Knossos chair ($825) and cylinder table with chrome supports ($2,500) are at the Gallery of Applied Arts.
__11__ Vintage jigsawed animal doorstops are $85 to $150 at Muriel Karasik Gallery (1094 Madison Avenue, at 82nd, 535-7851). __12__ Spiral-ribbed pencils are $12 for twenty at Sointu (20 East 69th Street, 570-9449). __13__ Faux marbre carpet ball is $53 at Il Papiro (1021 Lexington Avenue, near 73rd, 288-9330, and Herald Center, street level, 563-1555). __14__ Incandescent tube light is $55 at Dot Zero (165 Fifth Avenue, at 22nd, 533-8322).

Illustration by Al Gold.



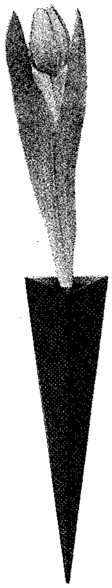




Jake Rajs's stunning book, Manhattan: An Island in Focus, *covers this isle—from Wall Street to Harlem and from the Brooklyn to the George Washington Bridges—with dazzling photographs. It's $45 at Rizzoli (31 West 57th Street, 759-2424).*

Stephen King double-breasted wool jacket is $295 on Bloomingdale's main floor. Velvet slacks are $165 at Camouflage (141 Eighth Avenue, at 17th, 741-9118).

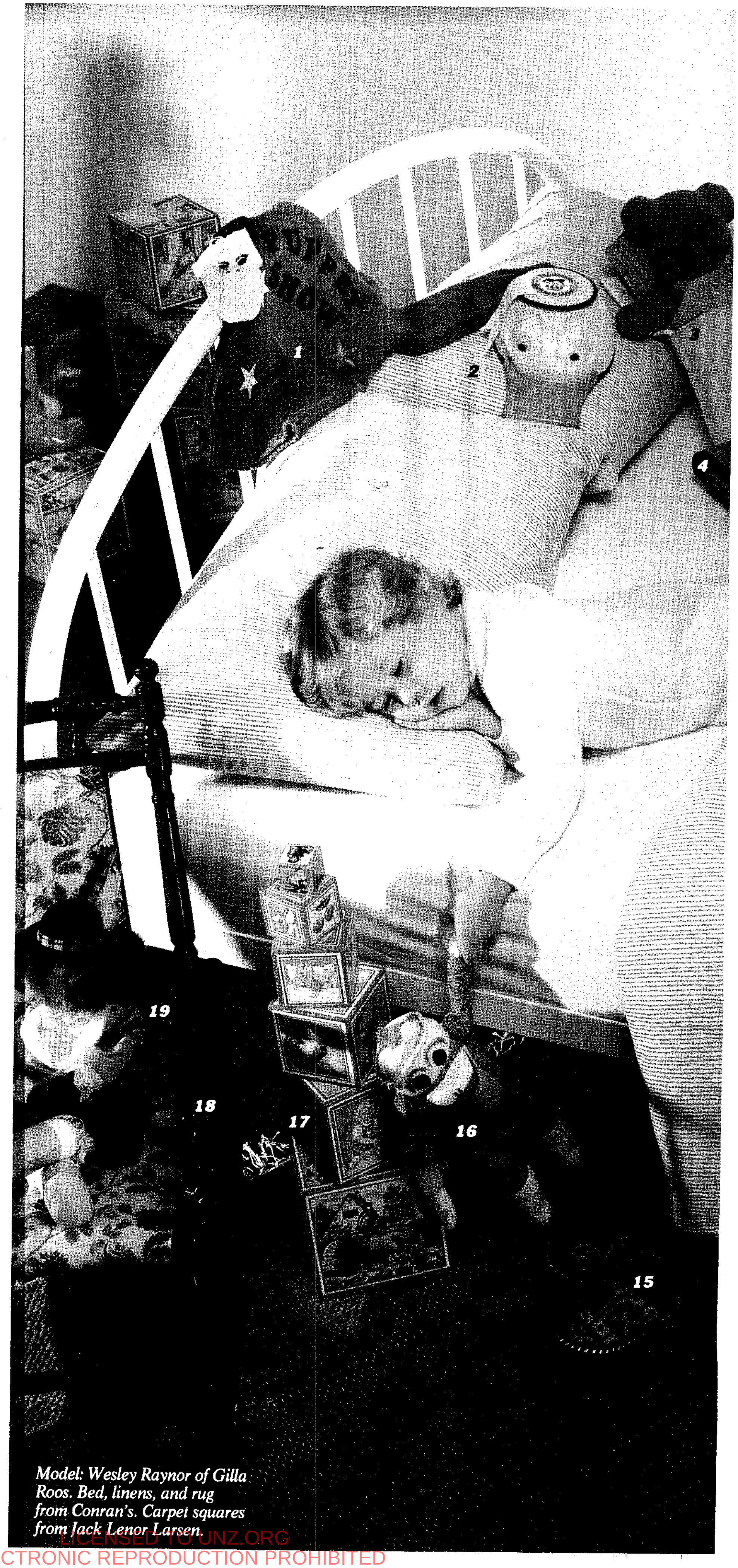
Wall-mounted mat-metal vase—in white, pewter, and gunmetal, too—is $45 at Contre-Jour (190 Columbus Avenue, near 69th, 877-7900).



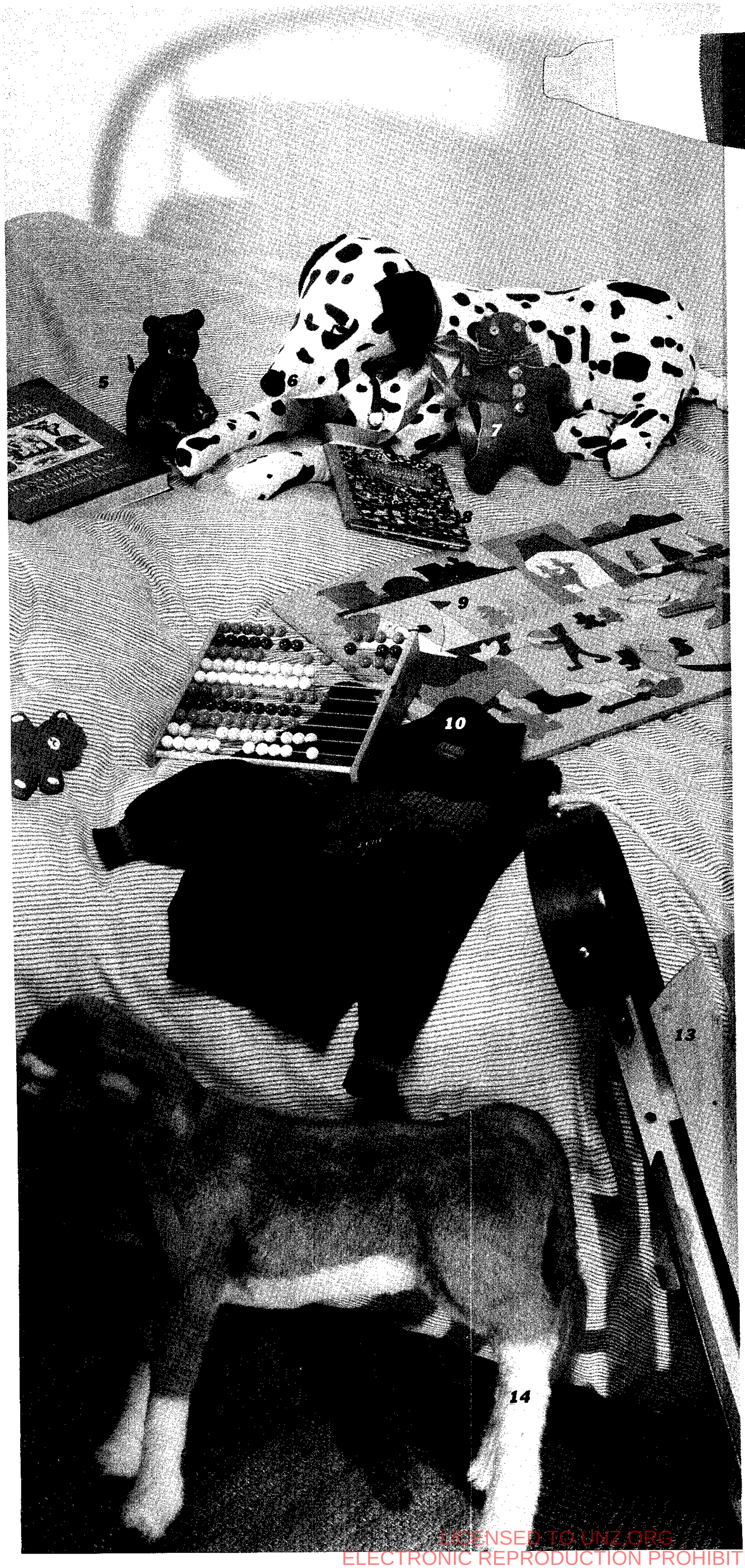
BABE IN TOYLAND

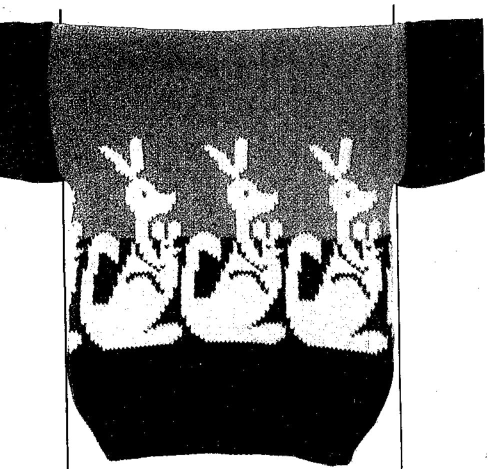
1 "Puppet show" sweater is $49.95 at Darla Doolittle (Pier 17, South Street Seaport, 406-3662). **2** Donald Duck hat is $5 at Little Rickie (72 East 1st Street, 505-6467). **3** Bear with knapsack and sleeping bag is $45 at Penny Whistle Toys (448 Columbus Avenue, near 81st, 873-9090, and 1283 Madison Avenue, near 91st, 369-3868). **4** Christine's Picture Book is $35 at Books & Company (939 Madison Avenue, near 74th, 737-1450). **5** Dancing bear is $32 at Little Rickie. **6** Dalmatian is $85 at Theodore & Company (Pier 17, South Street Seaport, 406-3663). **7** Fabric gingerbread man is $15 at the Museum of American Folk Art Shop (55 West 53rd Street, 581-2474, and 610 Fifth Avenue, near 49th, 247-5611). **8** Facsimile edition of The Mysterious Toyshop is $14 at the Metropolitan Museum of Art (Fifth Avenue at 82nd, 570-3726) and the New York Public Library Shop (455 Fifth Avenue, at 40th, 679-6777). **9** Puzzle is $45 at the Anne Rothschild Collection (322 East 81st Street, 288-6577). **10** Varsity sweater is $58.95 to $79.95 at Greenstones & Cie (422 Columbus Avenue, near 81st, 580-4322). **11** Abacus is $10.99 at Darla Doolittle. **12** Gingerbread bear is $3.50 at E.A.T. (1064 Madison Avenue, near 80th, 861-2544). **13** Sled is $80 at Lee Bailey at Henri Bendel. **14** Calf is $150 at Theodore & Company. **15** Yugoslavian slipper boots are $16 at Smitty's (184 West 4th Street, 929-6892). **16** Sock monkey is $12 at Little Rickie. **17** Wood stacking blocks are $50 at Penny Whistle Toys. **18** Antique children's chairs are from $500 to $2,000 at James II Galleries (15 East 57th Street, 355-7040). **19** Lady bear is $80 at Marimekko (7 West 56th Street, 581-9616).

Painted block by Joo Chung.

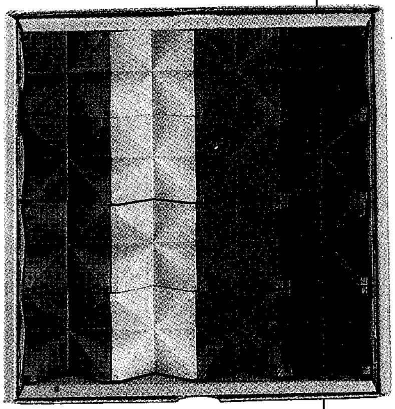


Model: Wesley Raynor of Gilla Roos. Bed, linens, and rug from Conran's. Carpet squares from Jack Lenor Larsen.

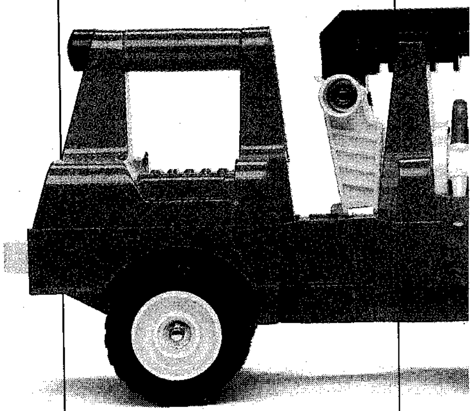




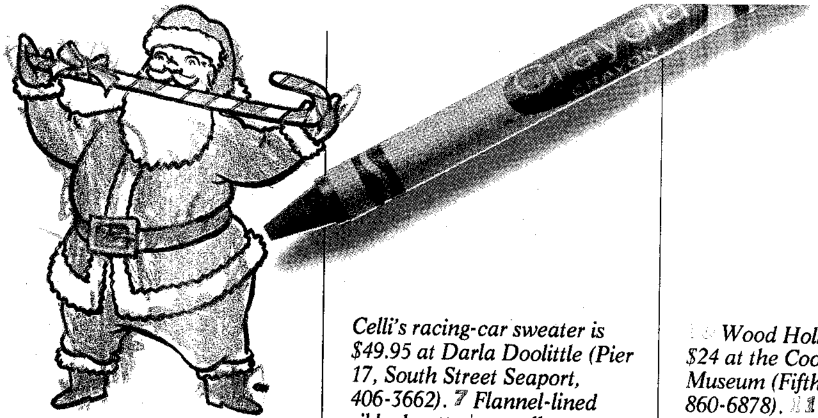
Eye-popping acrylic kangaroo sweater is $29.95 to $35.95 at the Hired Hand (1324 Lexington Avenue, near 88th, 722-1355).



Colorful interlocking wood blocks from Switzerland are $36 for a set of sixteen at Marimekko (7 West 56th Street, 581-9616).



Bright plastic fire engine with a crank-up ladder and retractable hose is $32.95 at the Able Child (325 West 11th Street, 255-0068).



CHILD'S PLAY

1 Cuddly flying pig and hippo are $16 each on Bonwit Teller's second floor. 2 Hobbyhorse on wheels is $30 at Marimekko (7 West 56th Street, 581-9616). 3 Acrylic knit hat is $10 at Pinch Penny Pick-a-Pocket (1242 Madison Avenue, near 89th, 831-3819). 4 Humpty Dumpty with hand-embroidered face is $42 at the Museum of American Folk Art Shop (55 West 53rd Street, 581-2474, and 610 Fifth Avenue, near 49th, 247-5611). 5 Floppy stocking doll is $8.95 at Conran's (160 East 54th Street, 371-2225, and 2 Astor Place, 505-1515). 6 Sondra Celli's racing-car sweater is $49.95 at Darla Doolittle (Pier 17, South Street Seaport, 406-3662). 7 Flannel-lined ribbed-cotton overalls are $55.95 at Greenstones & Cie (442 Columbus Avenue, near 81st, 580-4322). 8 Italian fleece-lined rain boots are $65 at Botticellino (Trump Tower, third level, 308-6402). 9 Wool-plaid Scottie is $10 at Ellen O'Neill's Supply Store (242 East 77th Street, 879-7330). 10 Wood Holstein pull toy is $24 at the Cooper-Hewitt Museum (Fifth Avenue at 91st, 860-6878). 11 Wood tugboat ($30) and dump truck ($25) are at Marimekko. 12 Vintage Raggedy Ann and Andy dolls are $125 to $300 at Laura Fisher (1050 Second Avenue, near 56th, 838-2596). 13 Wood ocean liner is $30 at Marimekko. 14 Chunky wood elephant pull toy is $14.95 at Conran's.

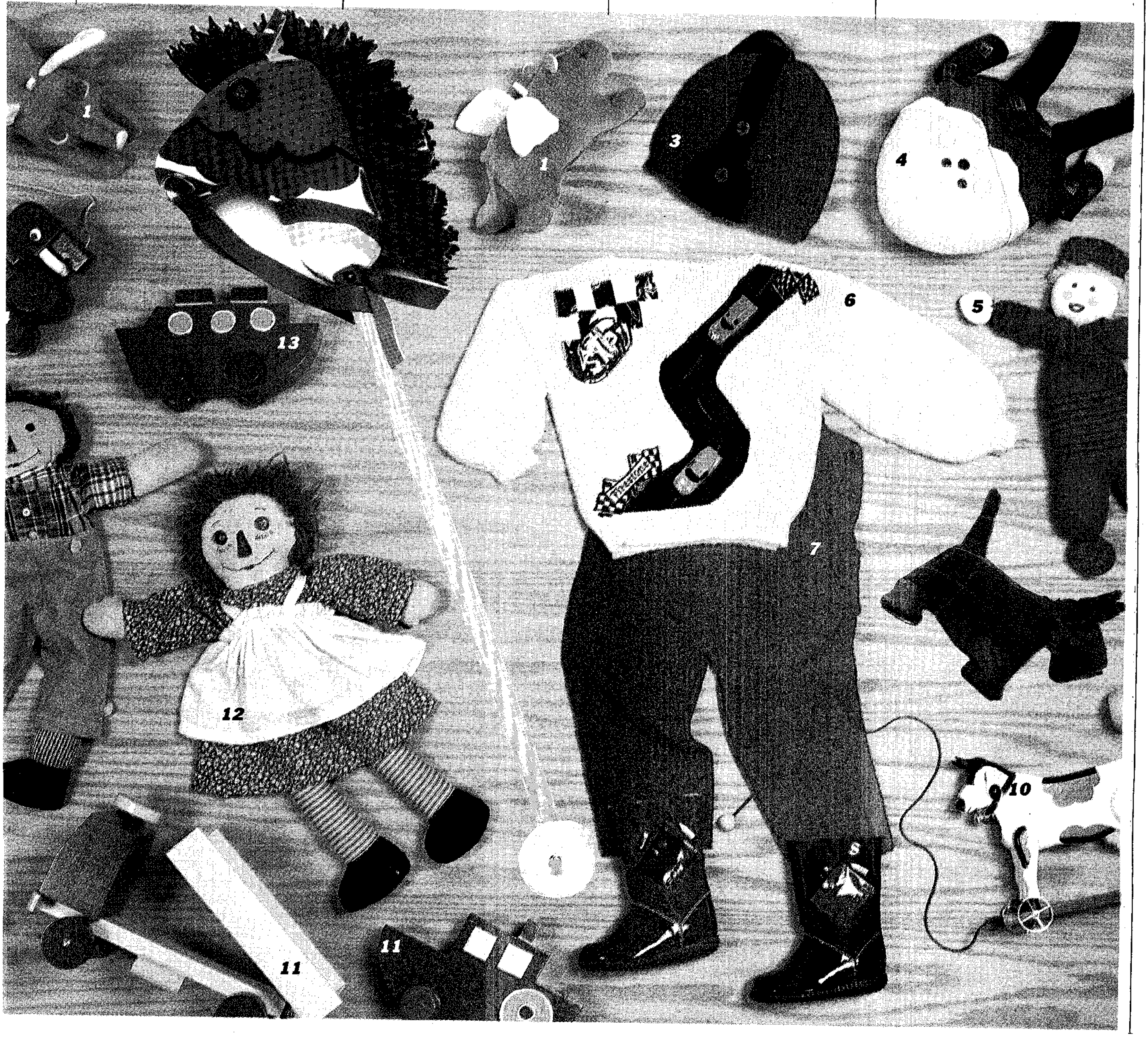


Illustration by Gary Hallgren.

The best way to use your money is to use ours.

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Leverage. Buying an expensive home with only a small down payment. And later taking a home equity loan to make new investments.

Leverage. It's how the rich get richer. And how you can get richer, too. With the help of Manufacturers Hanover Trust.

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We'll help you get started with Financial Planning Seminars to bring you up to date on such critical issues as the tax and investment advantage of homebuying and the principles of long-range planning.

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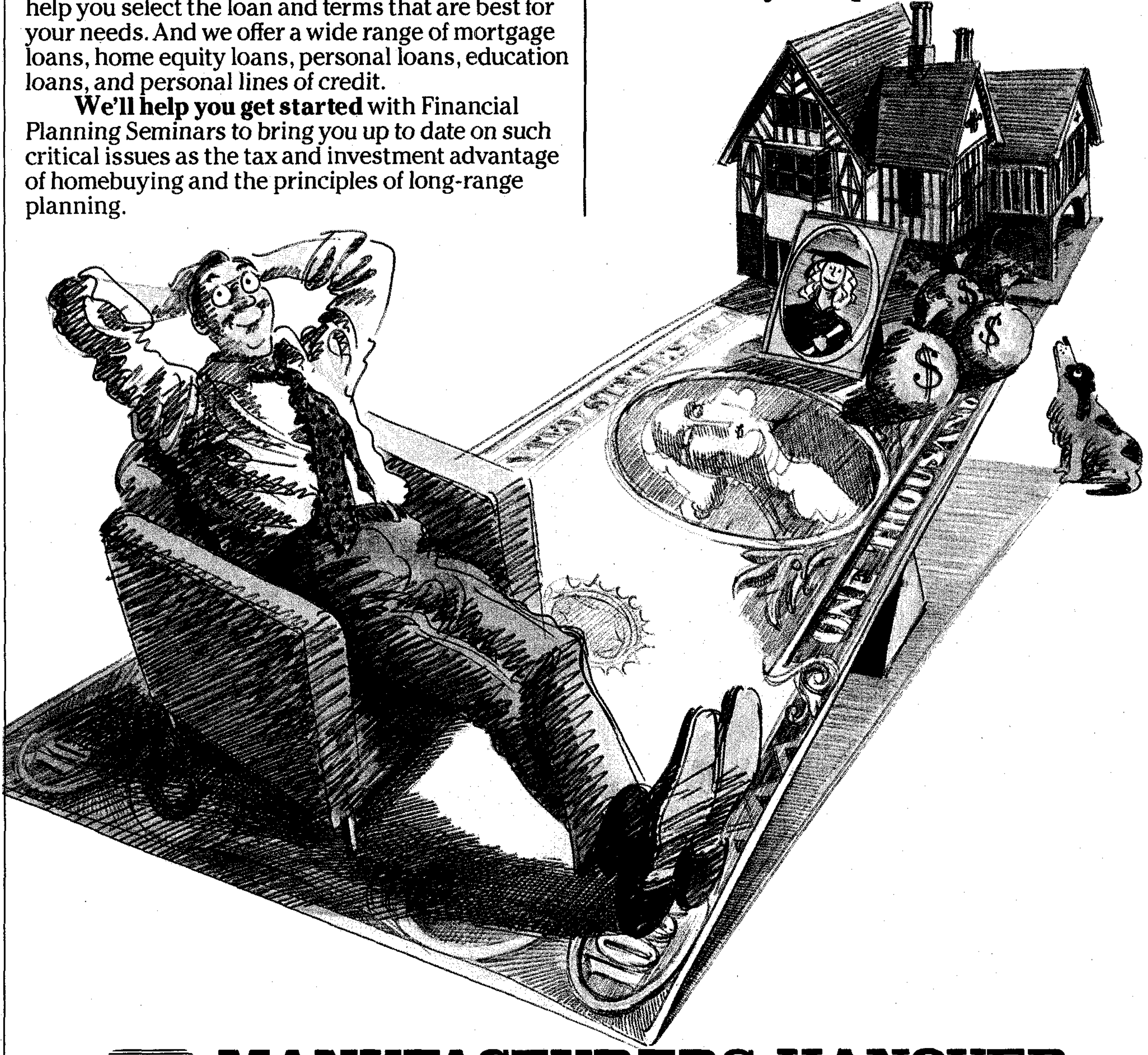
You can start today by calling us. We'll tell you about leveraging, our seminars, and our private consultations. And about the various credit options available to you at Manufacturers Hanover, and how to choose which is best for you. So call us at **1-800-MHT-BANK.** Because as every successful investor knows, it's not how much you have, it's how you use it.

We realize your potential.



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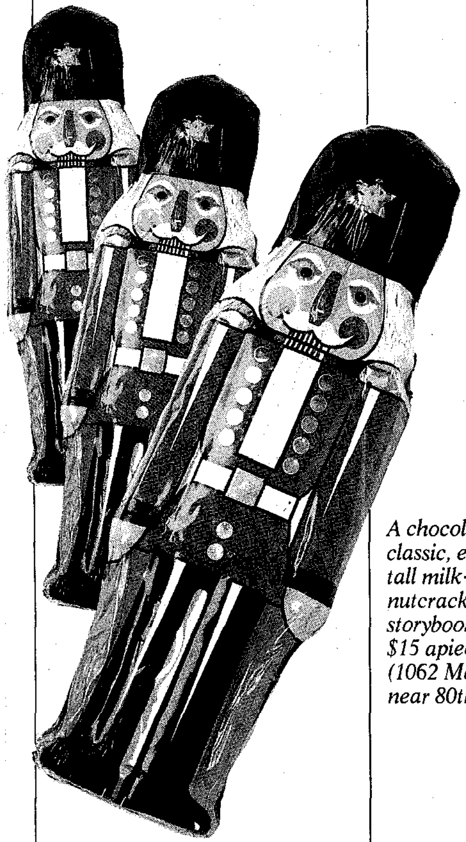
ESPRIT

Katarina E. Comly
Esprit Customer and Textile Artist
Age: 27

When I first saw Esprit, I was very surprised that an American manufacturer had something so European. My American husband transplanted me from Sweden only a year ago. I like sports where you just stand on a board and off you go—like skiing or windsurfing. I also like to go out to underground night clubs that are loud and crazy. I think that creativity is around in a huge scale, but that people are afraid of it.

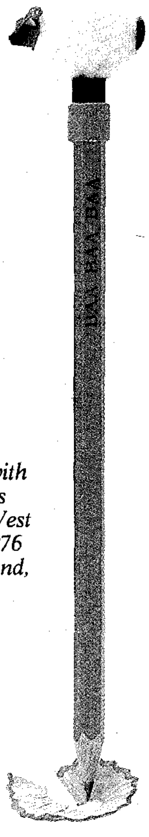
Photo: Toscani



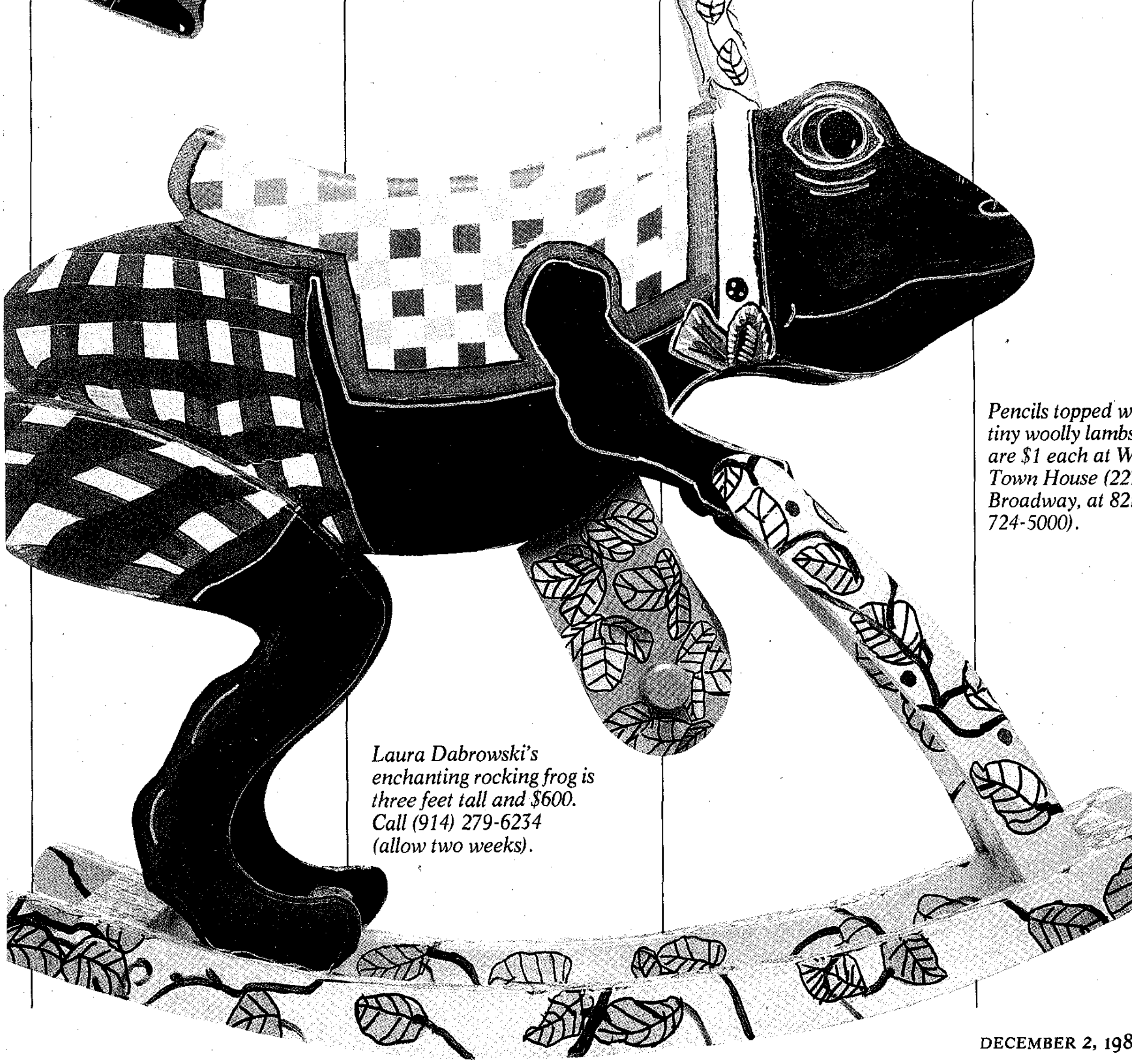
A chocolate update of a classic, each nine-inch-tall milk-chocolate nutcracker comes in a storybook box. They're $15 apiece at E.A.T. (1062 Madison Avenue, near 80th, 861-2544).

THE MAD HATTERS TEA PARTY

Alice and the rest of the tea-party bunch adorn the fingers of these silly gloves. They're $8.99 at Darla Doolittle (Pier 17, South Street Seaport, 406-3662).

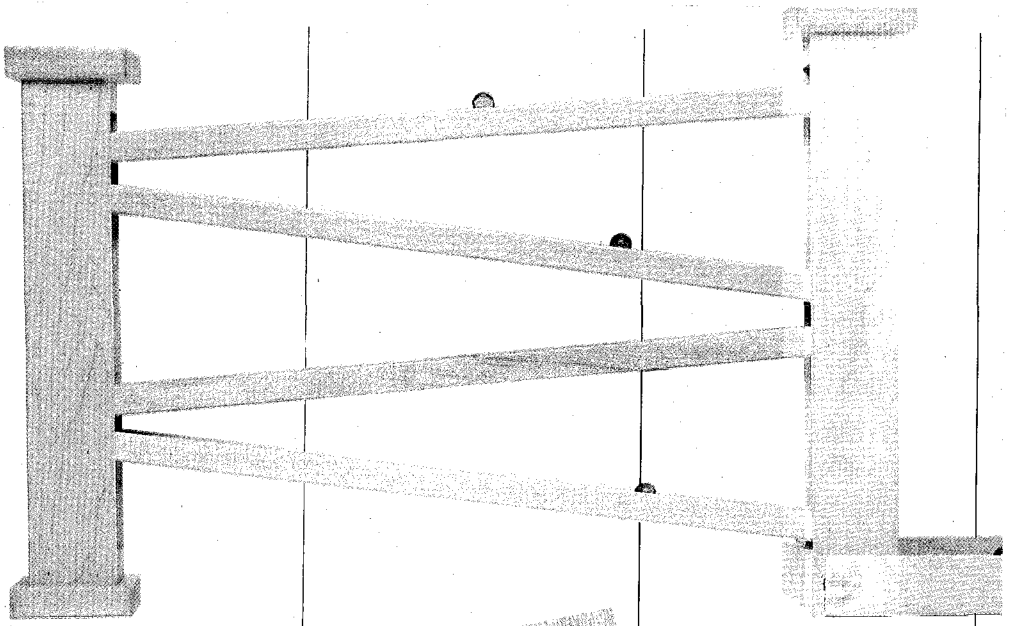


Pencils topped with tiny woolly lambs are $1 each at West Town House (2276 Broadway, at 82nd, 724-5000).

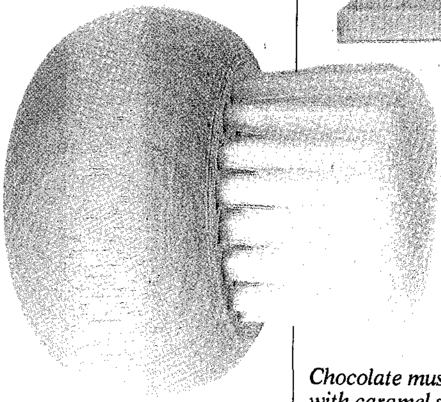


Laura Dabrowski's enchanting rocking frog is three feet tall and $600. Call (914) 279-6234 (allow two weeks).

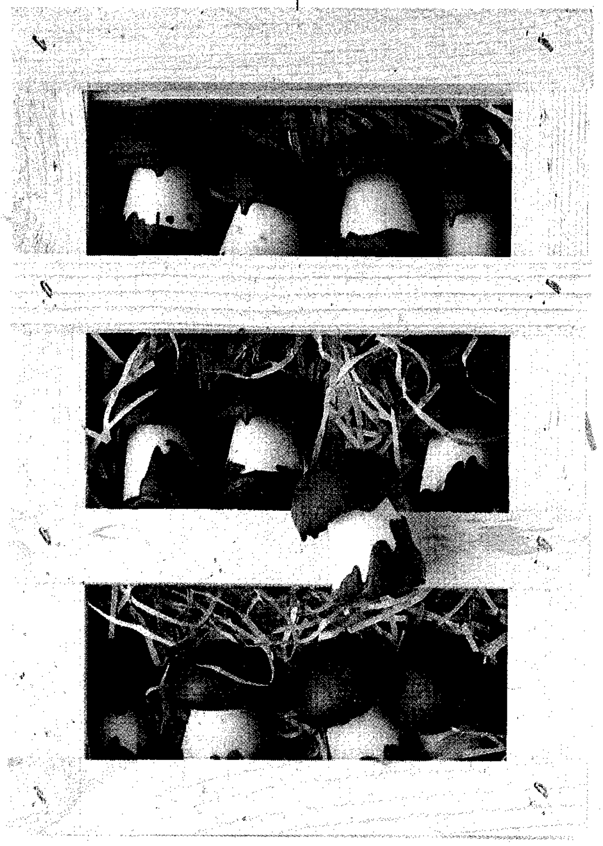
This handsome marble ramp promises hours of fascination. It's $52.50 at Penny Whistle Toys (1283 Madison Avenue, near 91st, 369-3868, and 448 Columbus Avenue, near 81st, 873-9090).

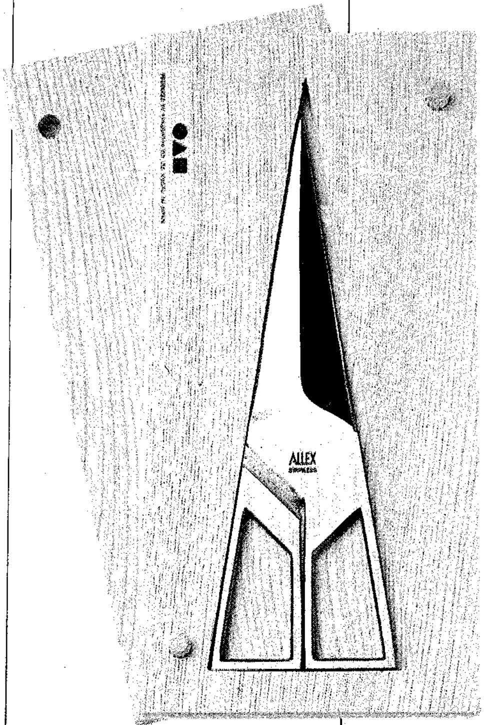


Have spotless mushrooms with this soft-bristled mushroom-shaped brush. It's $4 at Cherchez (864 Lexington Avenue, near 65th, 737-8215).

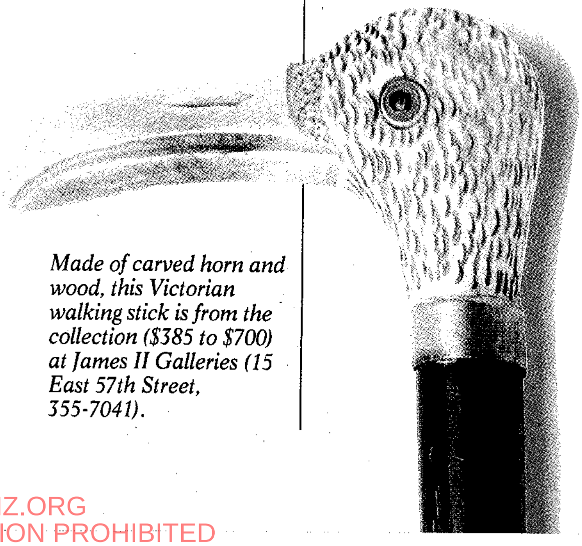


Chocolate mushrooms with caramel stems and nougatine caps are $15 for a crate of twelve at Galerie au Chocolat (550 Madison Avenue, at 55th, 935-6800).





Sleek scissors in architectural shapes are about $40 on Bergdorf Goodman's seventh floor and in Saks Fifth Avenue's stationery department.



Made of carved horn and wood, this Victorian walking stick is from the collection ($385 to $700) at James II Galleries (15 East 57th Street, 355-7041).

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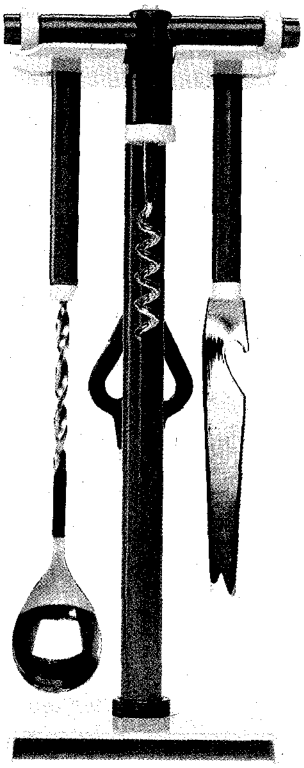
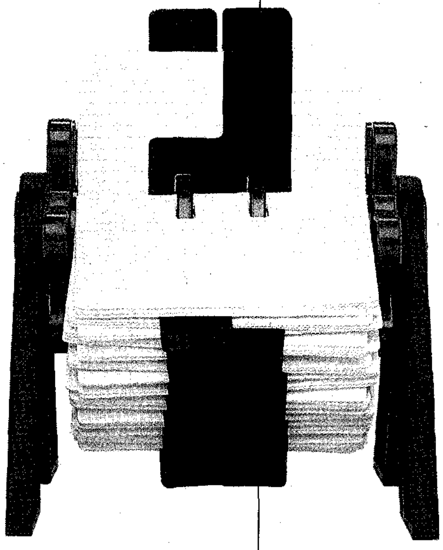
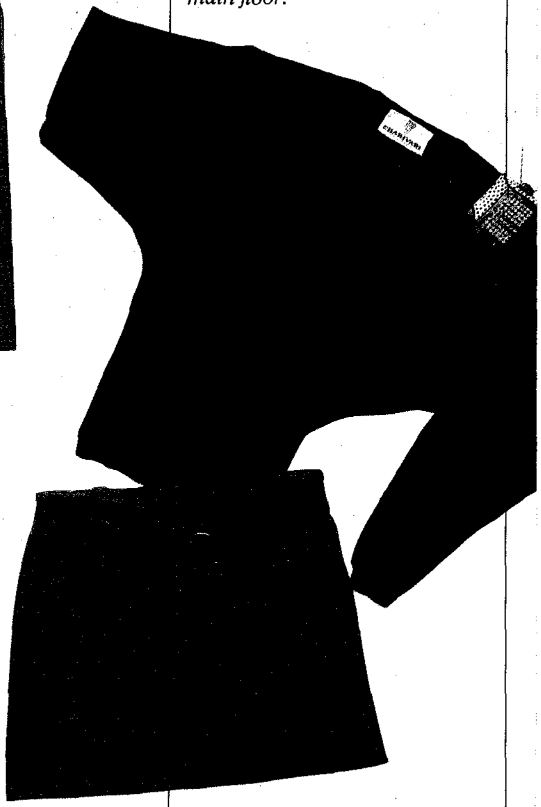


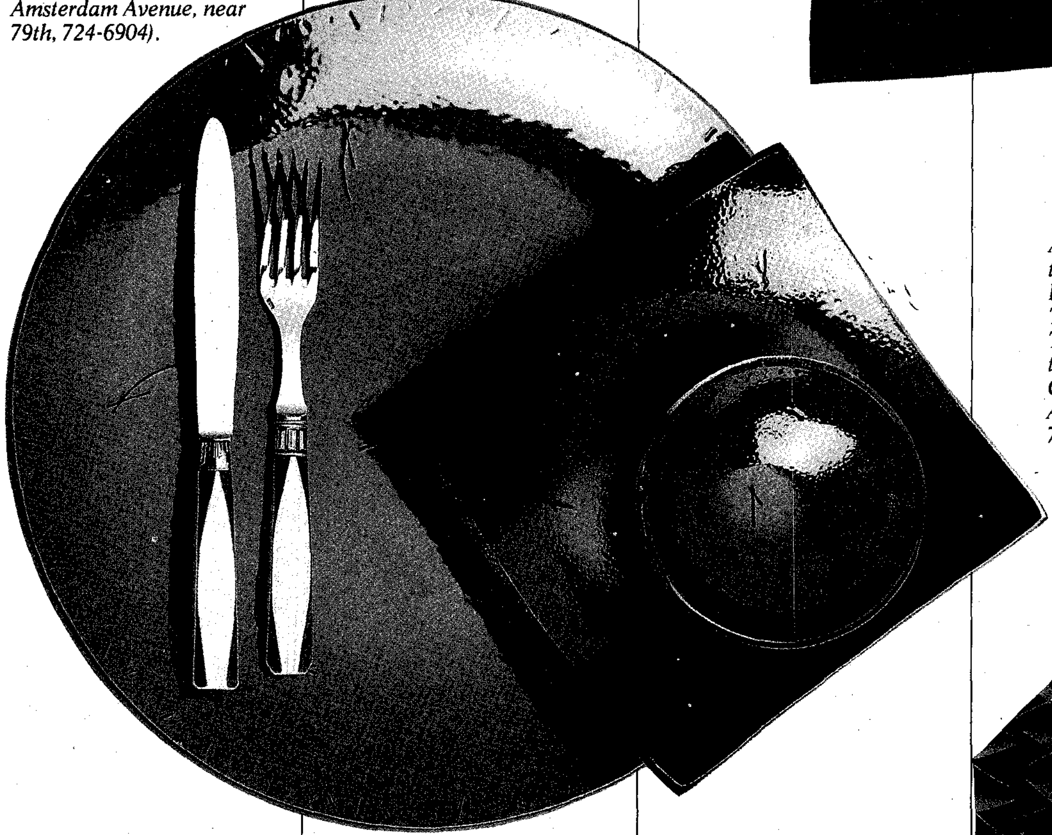
Keep a mixing spoon, a church key, a knife, and a corkscrew close at hand with this bar-tool set on a stand. It's $70 at Aris Mixon & Company (381 Amsterdam Avenue, near 79th, 724-6904).



Snappy red updates this classic rotary file. It's $32 at D. F. Sanders (952 Madison Avenue, at 75th, 879-6161, and 386 West Broadway, 925-9040).

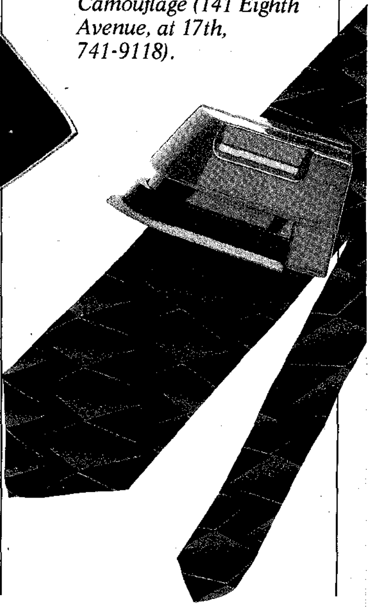
Wool windowpane-checked micro-mini ($140) and body-hugging wool sweater ($45) are at Charivari Workshop (441 Columbus Avenue, at 81st, 496-8700). Stewart Lucas's witty TV brooch is $52 on Henri Bendel's main floor.





Ann Morhauser's enameled glass platter ($125), sushi plate ($85), and bowl ($30) are at Elan (Trump Tower, street level, 753-3526). Art Deco knives and forks with new stainless-steel blades and tines are $85 for six at Diane Love (851 Madison Avenue, near 70th, 879-6997).

At last, a traveling iron that's truly Lilliputian. It's $18.50 on Lord & Taylor's second floor. The Marty Blackman silk tie is $29.50 at Camouflage (141 Eighth Avenue, at 17th, 741-9118).



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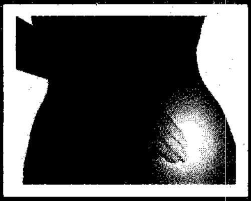

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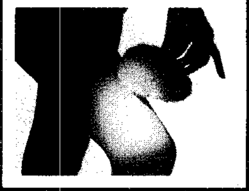

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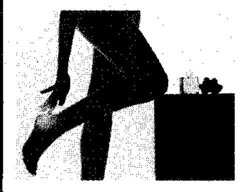

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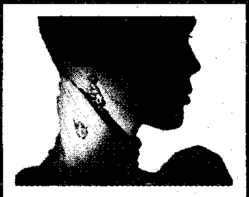

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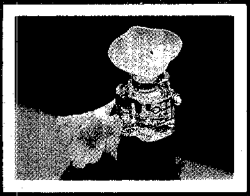

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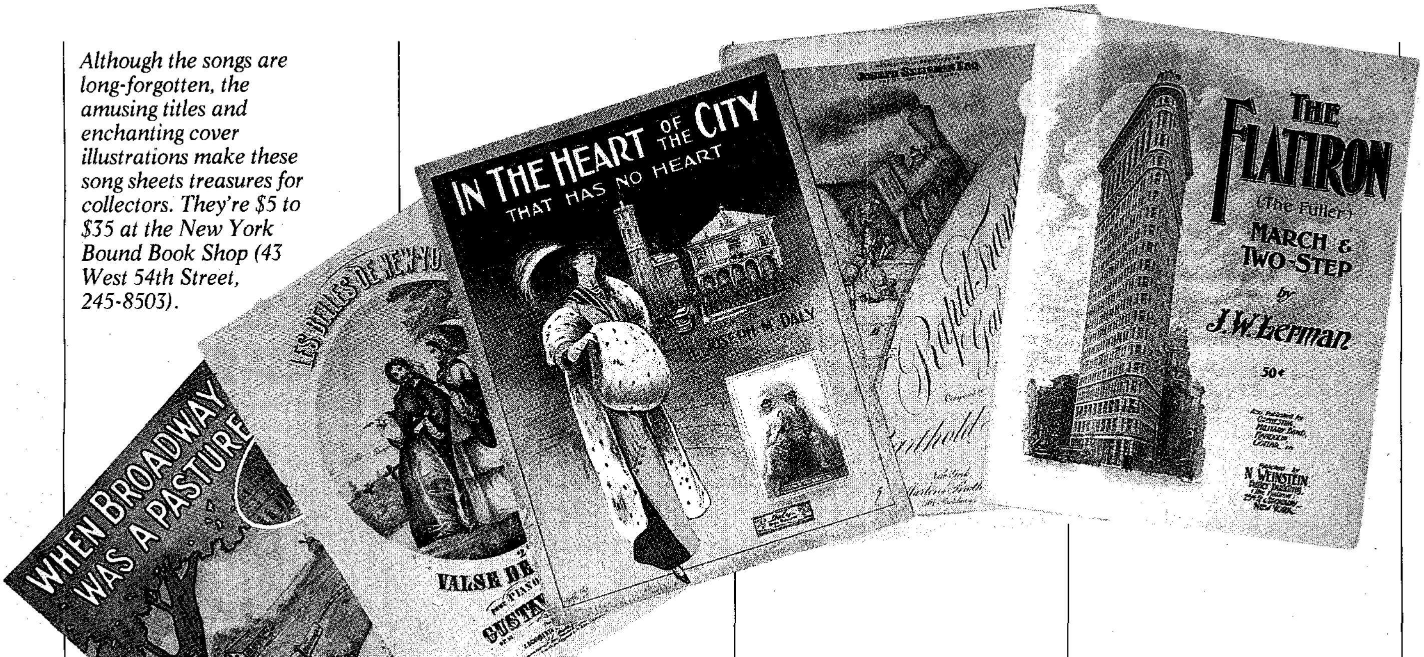
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JOSEPH M. DALY
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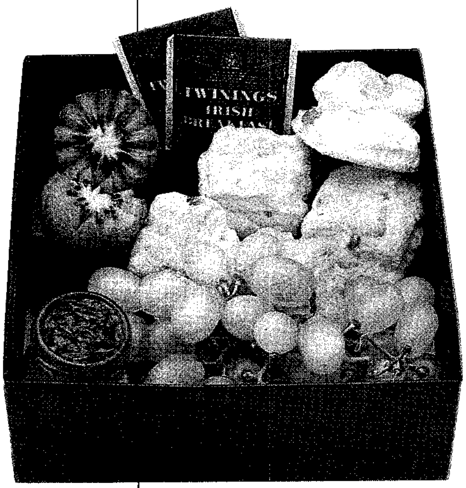
Although the songs are long-forgotten, the amusing titles and enchanting cover illustrations make these song sheets treasures for collectors. They're $5 to $35 at the New York Bound Book Shop (43 West 54th Street, 245-8503).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The bottle is old world, but the fruit is not. Kiwis steeped in cognac are $16 on B. Altman's fifth floor.

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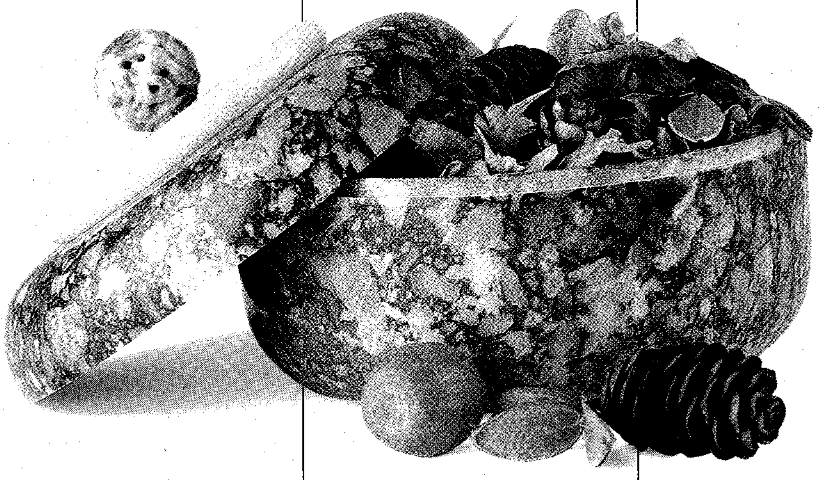
A breakfast for two of tiny scones, creamery butter, jam, fruit, and Twinings tea comes in a bento box. It's $5.95 at Mangia (54 West 56th Street, 582-3061, call 24 hours ahead).

Marquise de Pompadour
Fruits au Cognac



This handsome round soapstone-and-jade box is $75 at Diane Love (851 Madison Avenue, near 70th, 879-6997). The wonderfully woodsy potpourri—pinecones, pine needles, and bayberries—is $3.25 an ounce at Soap Scents (245 East 77th Street, 861-3735).

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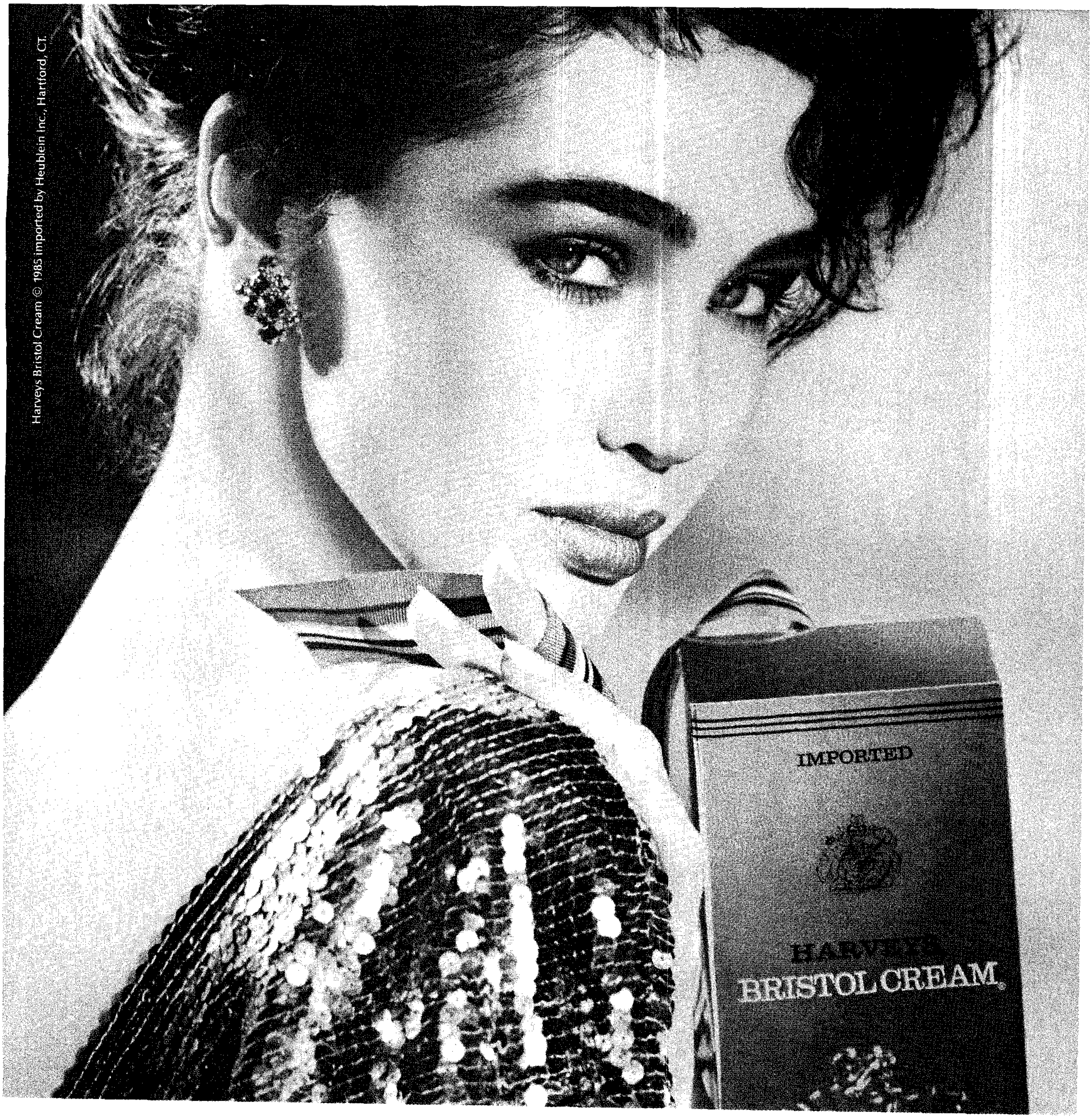
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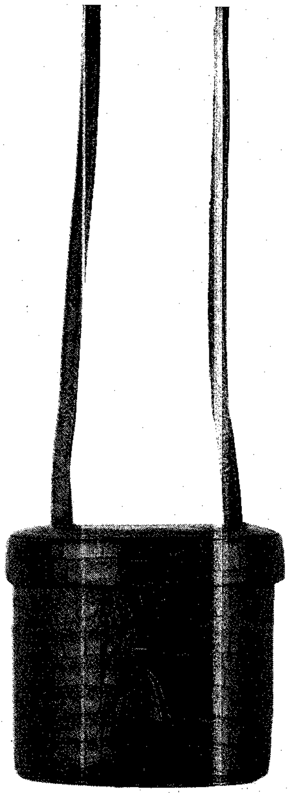
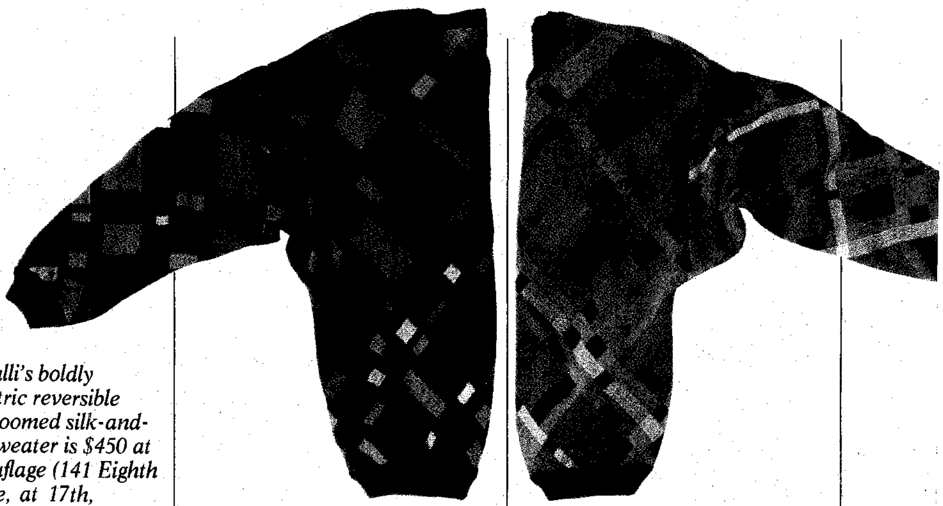
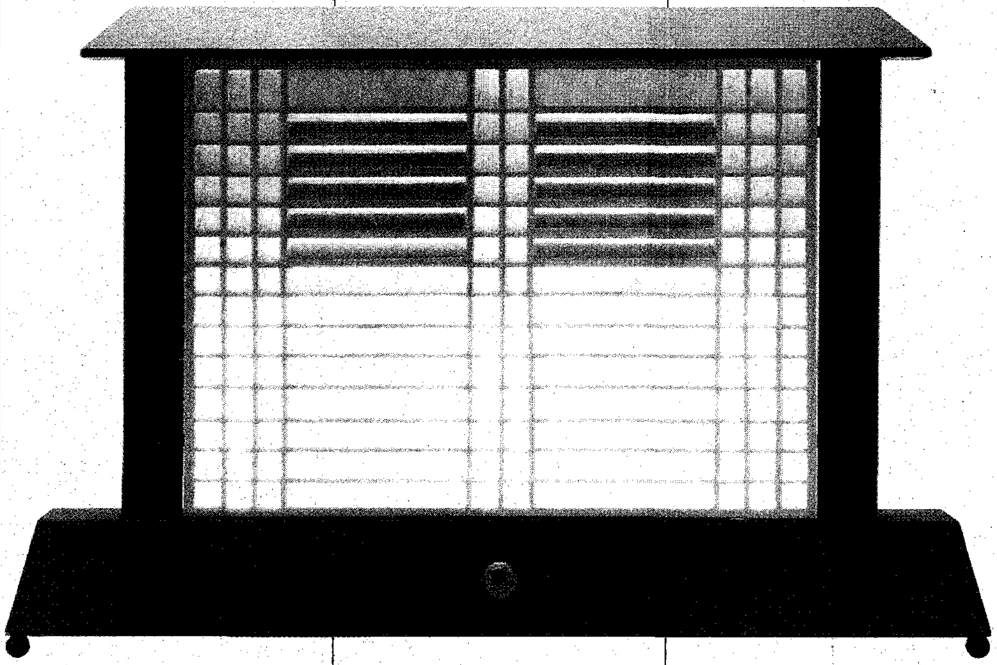


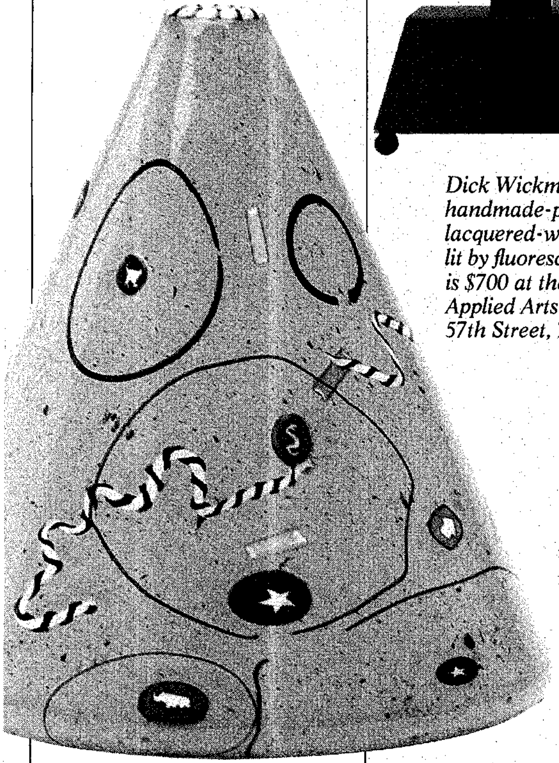
As compact and practical as a binocular case, this elegant crocodile shoulder bag is $395 at Lina Lee (Trump Tower, third level, 556-2678).



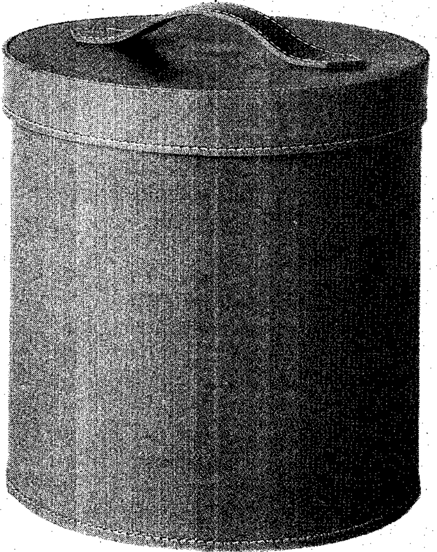
Bianculli's boldly geometric reversible hand-loomed silk-and-wool sweater is $450 at Camouflage (141 Eighth Avenue, at 17th, 741-9118).



Dick Wickman's stunning handmade-paper and lacquered-wood lamp—lit by fluorescent tubes—is $700 at the Gallery of Applied Arts (24 West 57th Street, 765-3560).



Noble Effort's cone-shaped enameled glass vase is $85 at Civilisation (78 Second Avenue, near 5th, 254-3788).



For the executive desk, this handsome saddle-leather ice bucket from Italy is $102 at Barneys Chelsea Passage. ■

BLOOD BR

ZAKES MOKAE LIVES THE PLAYS ATHOL FUGARD WRITES

IN 1951, ATHOL FUGARD WAS A NINETEEN-year-old student happily reading Kierkegaard, Sartre, and Camus at the University of Cape Town. Then his mother called to say that his brother, Royal, was coming home for the first time in two years. Athol set his books aside and hitchhiked 450 miles to see him.

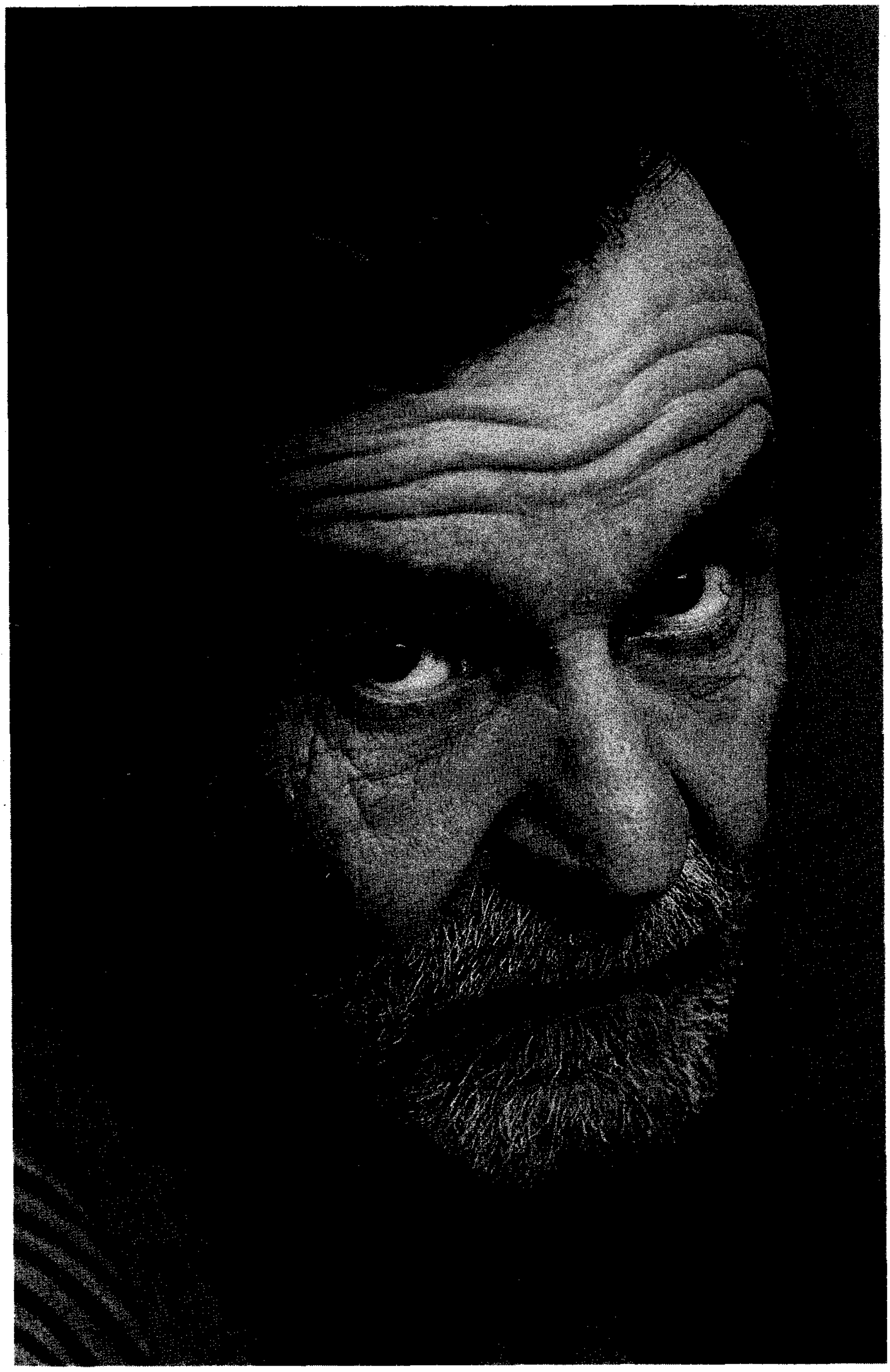
When he arrived in Port Elizabeth, it was late at night. His mother let him into the café she owned, and he went upstairs to the room he'd shared with Royal before he'd won his university scholarship and his older brother, who was no scholar, had taken to the road.

"Royal was asleep," Fugard recalls. "I looked down and saw the body—the *flesh*—of someone who'd been badly hurt. I've never had so conscious a sense of pain."

A decade later, Royal was beginning to settle down, and it was Athol who was coming home with not much to show for his travels. Upstairs, his father was slowly dying. Downstairs, his mother was working. The not unreasonable expectation was that Athol, who was now married and about to become a father, would set aside his writing and, at least for a while, take a job. Instead, he told his mother he wanted to finish another play.

"My mother hadn't seen three plays in her whole life, but when I told her that writing plays was the thing I *had* to do, she believed it. She made this magnificent act of faith in me—she gave us a room and sent up food."

THE LATEST REVIVAL OF THIS play, *Blood Knot*, begins previews at the Golden Theatre on November 29 and opens December 10. It couldn't be more timely: It's about two South African brothers and bruised flesh. Only here, the bruise is permanent—one brother, Morrie, can pass for white; his half-brother, Zach, is undeniably black. They live together in a tin-roofed slum where, if they don't come to terms with their bond, there will surely be a murder.

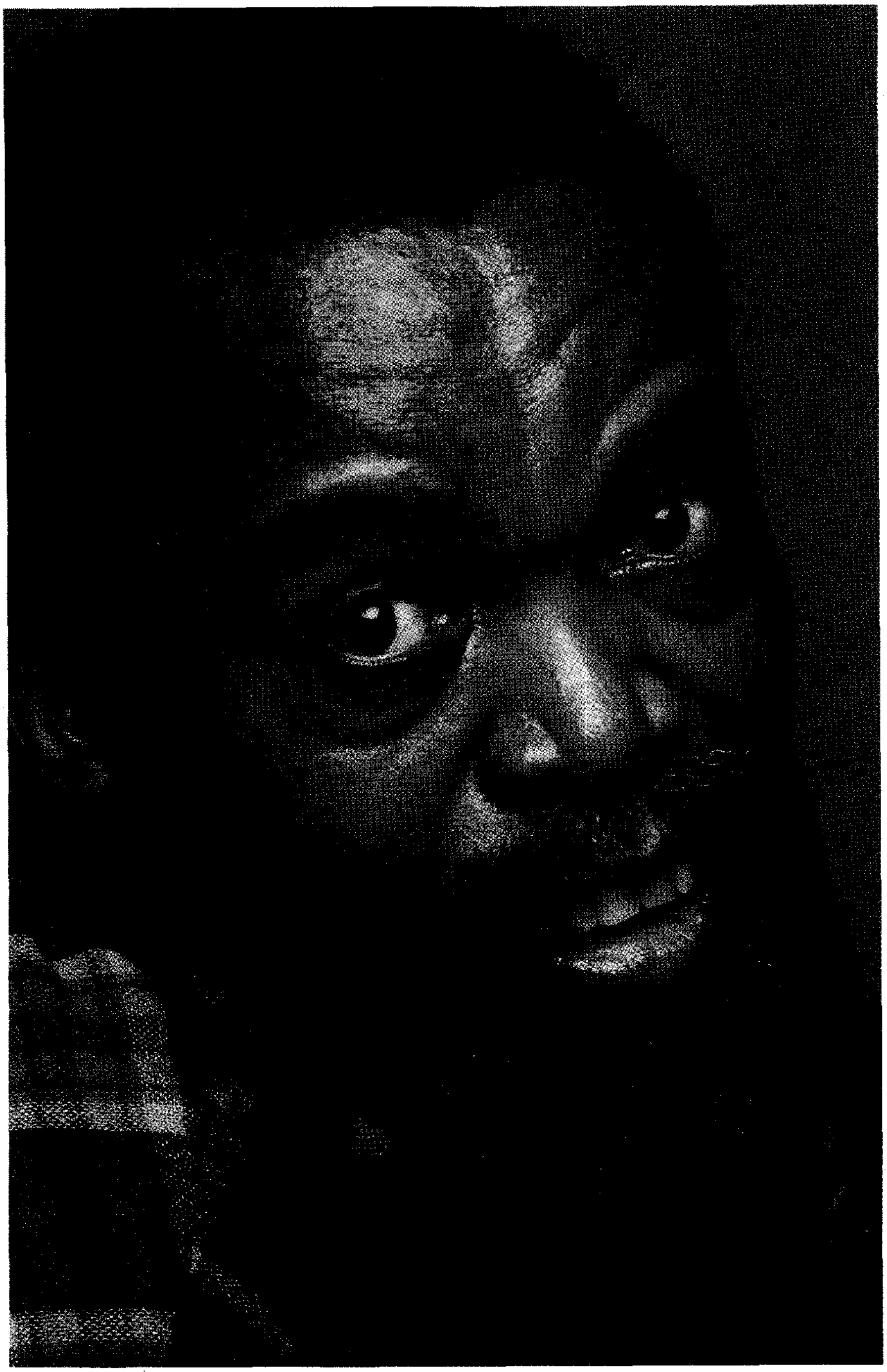


Fugard: "I understand Zakes as I've never understood another man in my life."

PHOTOGRAPHS BY ROBIN MOYER

OTHERS

BY JESSE KORNBLUTH



Mokae: He and Fugard are "a South African Odd Couple."

Zach's name was not a literary decision. Fugard was writing the play for himself and Zakes Mokae, a black saxophone player and sometime actor. He'd met Mokae a few years earlier and recognized in him "a completely kindred loner." Fugard, in his first produced play, had given Mokae "a grunt, a spit, and a fart." In his second, Mokae had five lines.

In the summer of 1961—with Fugard not only writing and directing but acting the role of the light-skinned brother in a play directly inspired by his most painful memory of brotherhood—Fugard wanted Mokae, and only Mokae, to co-star.

This was a very unlikely scenario.

"A white man and a black man had never been onstage together in South Africa," Fugard explains. "What existed as theater was an anemic imitation of English drawing-room comedy with a few badly done classics thrown in—really relevant stuff. A black man remembering all those lines? 'You must be out of your mind.' And a play about South Africa, about two colored brothers? 'You're mad. No one's going to come see that.' "

On September 3, 1961, 150 people—double the capacity of the room—climbed to the third floor of an abandoned factory in Johannesburg to see *The Blood Knot,* as it was then called. The performance lasted four hours. Ventilation was nonexistent, the street noise was distracting, the chairs were hard. When it was over, Mokae says, "we drank ourselves to oblivion."

But the reviews were so good that the production, cut to two and a half hours, moved to a real theater. Then, for six months, it toured South Africa before moving to London and, in 1964, to New York. Periodically revived, it was last staged by Fugard and Mokae in 1966. After the last performance, Fugard said, "In ten years, we'll have a go at this again."

It took a second decade for that to happen, but this fall—almost a quarter of a century since its premiere made Fugard, overnight, the most important playwright in South Africa—Fugard and Mokae have reunited to perform *Blood Knot.* The play's relevance to recent events in South Africa is, they say, merely a coincidence. Their reasons for doing it again go deeper than politics—they're celebrating a friendship.

It's not, by any means, a conventional friendship. "We can go *years* without talking," Mokae says. "Until this production, we hadn't seen or spoken to each other for three years." "I understand Zakes," Fugard says, "as I've never understood another man—not my brother, not my best fishing buddy—in my life."

TYING THE KNOT: *As the black Zach and his half-brother, Morrie, who passes for white.*

Photograph by Gerry Goodstein.

So while *Blood Knot*'s message may be gloomier this time around, this production is, for the actors, a pure lark. And when the play, trimmed to a fast two hours, comes to New York, theatergoers eager to be haunted, flagellated, or instructed are going to be badly disappointed. For although *Blood Knot* veers toward tragedy, it starts—and is shot through—with laughter.

"I think we serve up an incredibly human evening," Fugard says. "It's very funny, the way it's turned out. Zakes and I are a South African *Odd Couple.* We're Neil Simon."

WHEN ATHOL FUGARD and Zakes Mokae met, Fugard was making his living as a clerk in the Native Commissioner's Court, where he would draw up warrants for passbook proceedings. Because only blacks can be arrested for failing to carry this identification, his six months in this position made him a tool of the very system he despised.

But this job didn't make him anathema at the experimental theater where Mokae acted. "The fact that he was white didn't make us suspicious," Mokae recalls. "If we were arrested, Athol would have been involved, too." And Fugard's job could be used to advantage—he could slow up the court process so lawyers for his friends would have more time to prepare their defense.

Before *The Blood Knot,* Fugard and Mokae drank together happily. Mokae sometimes stayed with Athol and Sheila Fugard and their infant daughter, Lisa. When the play opened and their friendship went public, though, a new tension emerged. As Fugard wrote in his notebook after the party on the last night of the Johannesburg run, "Private house crowded with blacks and whites—hypocrisy, shallowness. Blacks holding out limp hands and calling you comrade while their eyes spoke the truth."

On tour, the contradictions of black-and-white friendship were more cruelly tested. "On trains during the tour, Athol would be in first class and I'd be in second," Mokae says. "At the stops, he'd buy alcohol, run back to my compartment, and give me some. I tried to make him feel rotten, but I'd take it."

It was on this tour that Mokae decided, "on principle," not to carry his passbook. Instead, Fugard carried it. Inevitably, there was trouble. When they were separated, Mokae would be taken away by police—"and beaten up badly," adds Fugard. When they traveled together, police searches were just as humiliating. Fugard would produce the documents and announce, "It's okay, he works for me—he's my boy."

Remembering those times, Mokae

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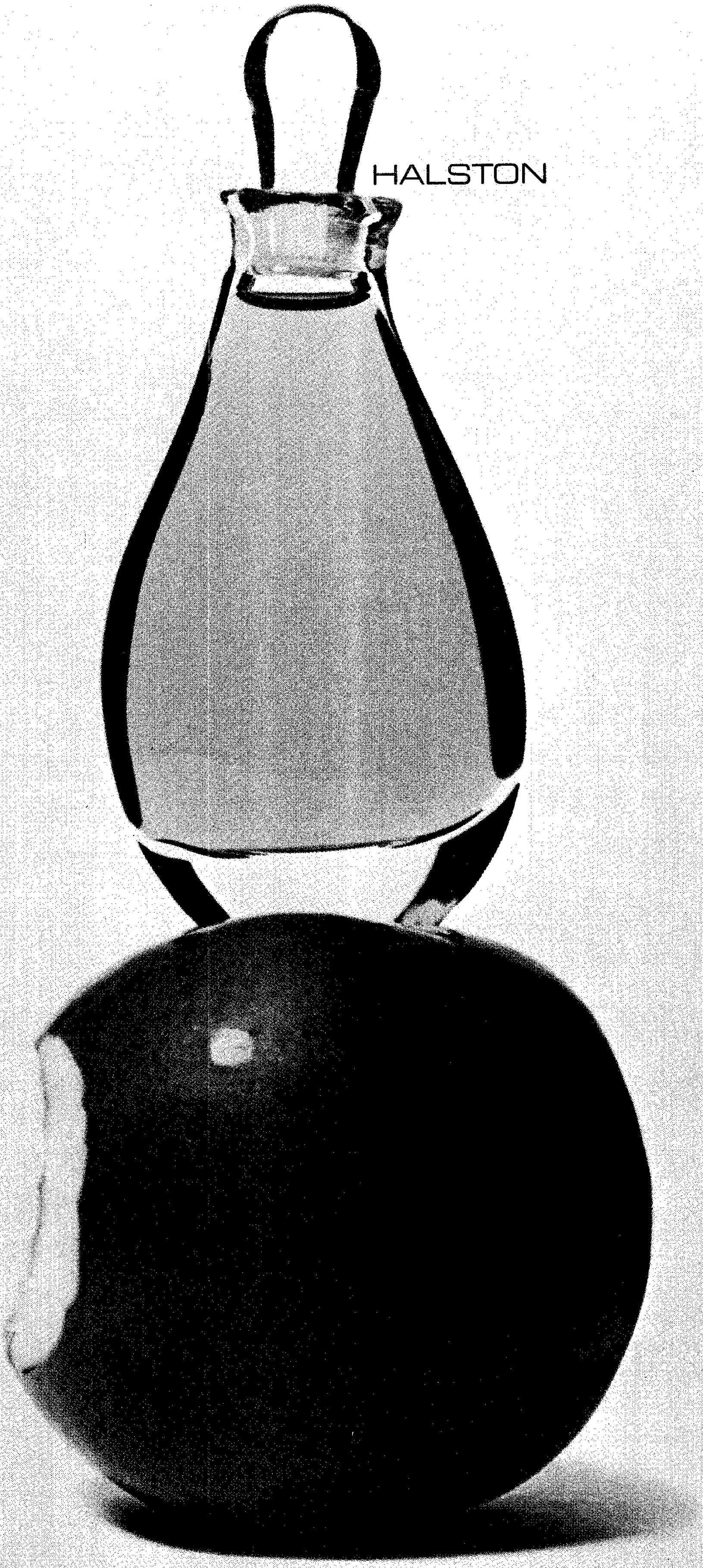
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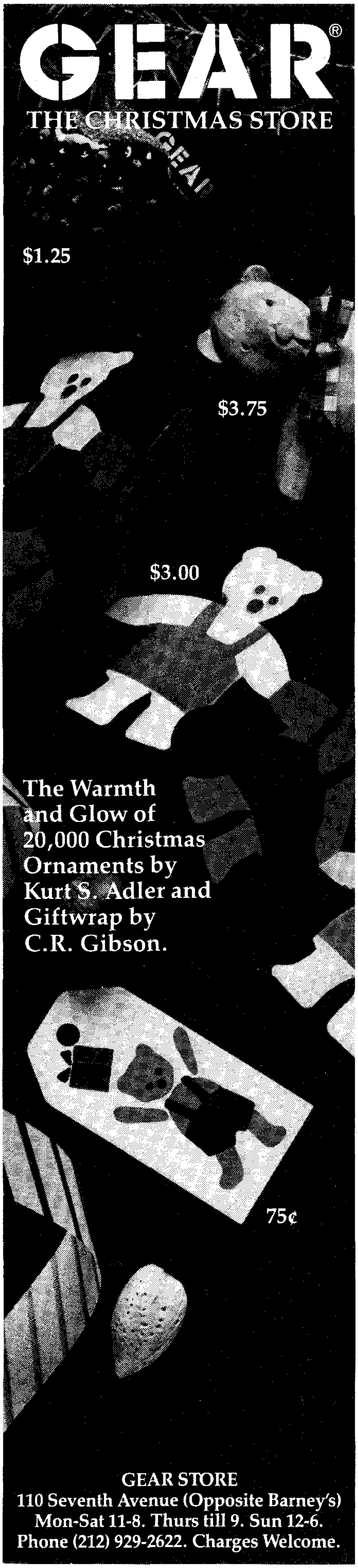

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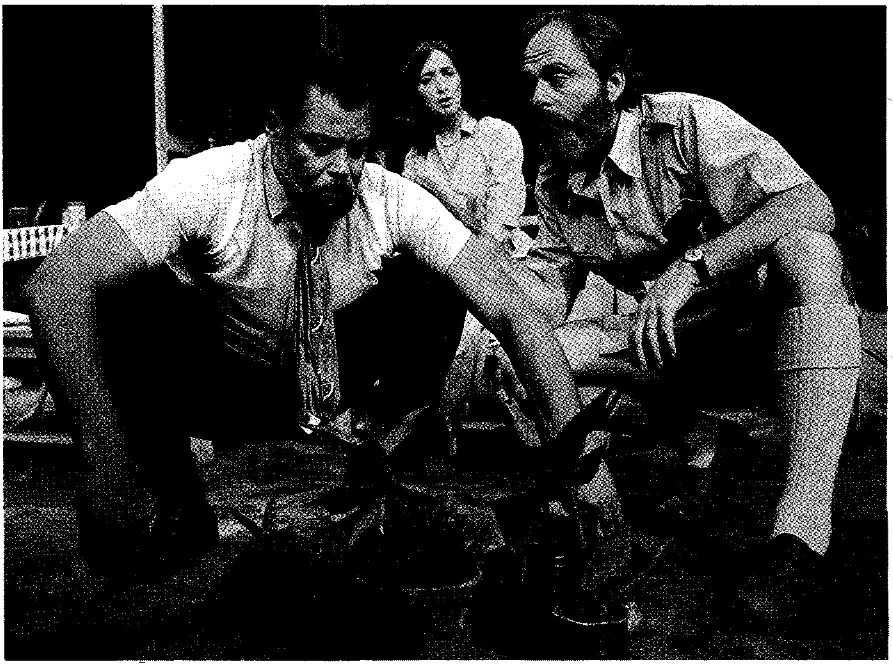
laughs. So does Fugard. "The cops were so thick," Fugard explains. "In the end, you've just got to laugh at it all."

Mokae's police record grew—"to 1,001 pages," he jokes. "But it's no big thing. You're a black man, you're going to be arrested at some point."

"You can't be a sailor," Fugard adds, "without one good fight."

But in 1962, when Mokae would stagger into the Fugards' apartment and pass out, the pain was too real for humor. One night, as Mokae slept, Fugard wrote in his journal:

> With him I do not move in the realm of common-sense, of balanced judgments, of listening to reasons. The night of his soul is so dark these little candles light nothing except the sweat of his agony. . . .
>
> Why then do these "little candles" work for others? Because they don't move—or else, after an eternity of hesitation, take one little step. He has chosen to run headlong, stumbling over the unseen obstacles: blind to what lies ahead—but *run*—where the rest stand still, or take one step.
>
> The runner in the dark.
>
> Let me remember that . . . his "run in the dark" is not the story of a black man. It is bigger than that. It is as big as the pain and beauty of our mortality—*our.*



CLASS CAST: *James Earl Jones, Maria Tucci, and Harris Yulin in Fugard's* A Lesson from Aloes,

Photograph by Gerry Goodstein.

A month later, Mokae left the country to perform *The Blood Knot* in London. "A group of us went to the train station to see him off to Cape Town, where he'd get the boat to England," Fugard recalls. "Zakes was late—no way he wasn't making the farewell rounds with his friends. Finally, Zakes and entourage arrive, very happy. But in the last shebeen, they were concerned about the terrible winter Zakes was going to, so they'd already bundled him up in winter clothes."

Sweating and laughing, Mokae left South Africa. He would not return until 1983, when his brother was executed for murder.

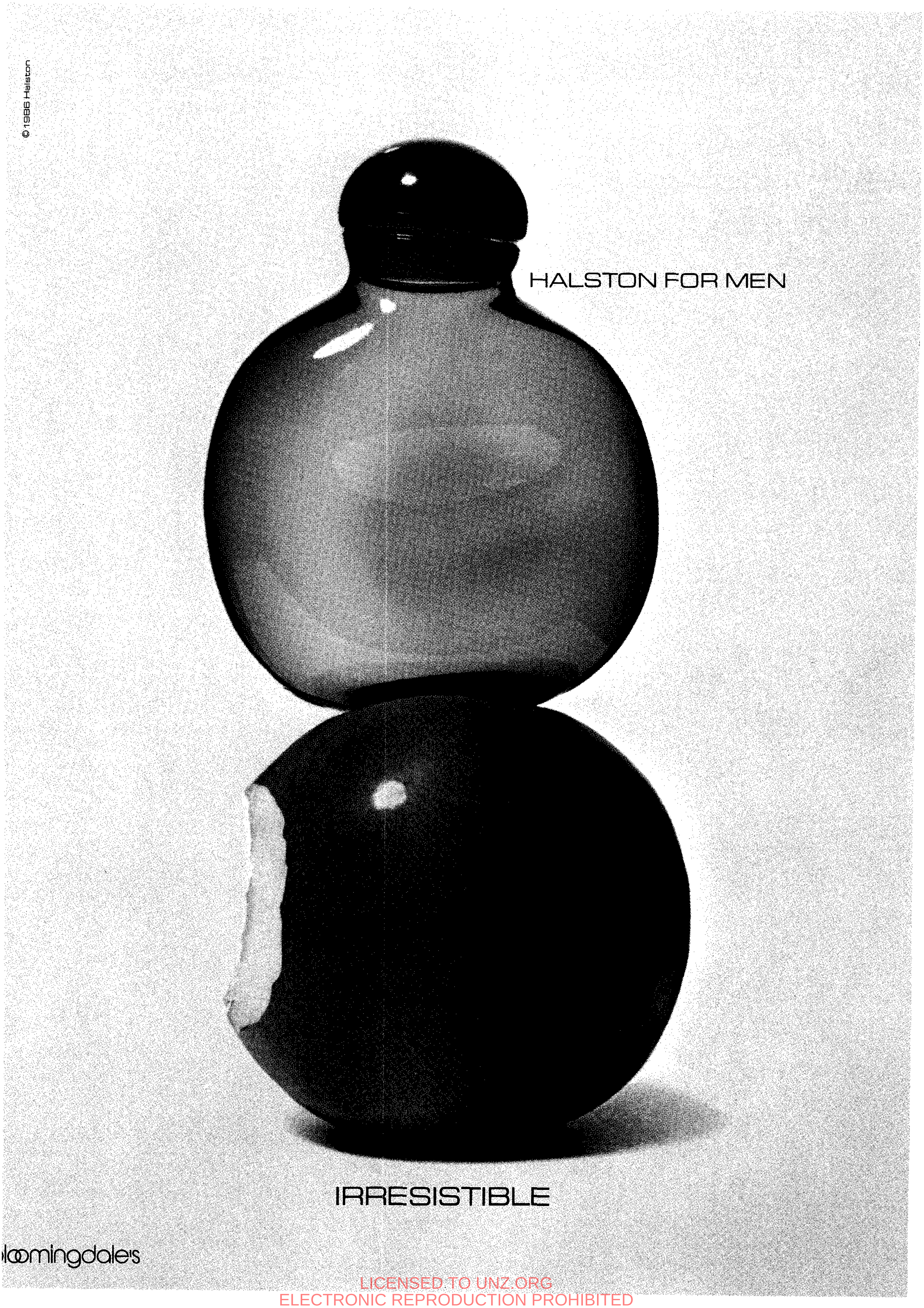
WHAT DID ZAKES MOKAE do for twenty years? He married, divorced, remarried, divorced, and, this summer, just before going into rehearsals for *Blood Knot,* remarried Mandy Woods, his first wife. Because Mandy is a croupier at Caesars Palace, the ceremony was held in a Las Vegas chapel, complete with videotape unit. Athol Fugard was best man. His duties: "Help Zakes laugh."

Mokae enjoys living in Las Vegas, where the climate reminds him of South Africa. He leaves periodically to work, trying to avoid the kind of television roles that would have him play second banana to overpowered automobiles. Because he is so picky, this work has tended to revolve around the plays of Athol Fugard.

Mostly, he has restaged *The Blood Knot, Boesman and Lena,* and *Sizwe Bansi Is Dead.* In 1983, Fugard brought *"Master Harold". . . and the Boys* to Broadway, where Mokae's performance won him a Tony. Fugard's next play, *The Road to Mecca,* had no black characters, so this fall, Mokae directed a regional production of *Boesman and Lena.*

The available facts about Mokae—he is not overly revealing—end there. From his vagueness about his age ("Athol's a little older") to his apparent forgetfulness of his daily habits, he is a good-humored blur of obfuscation and innuendo.

"As you gather," Fugard remarked dryly, at the end of a long and singularly unproductive joint interview, "Zakes is



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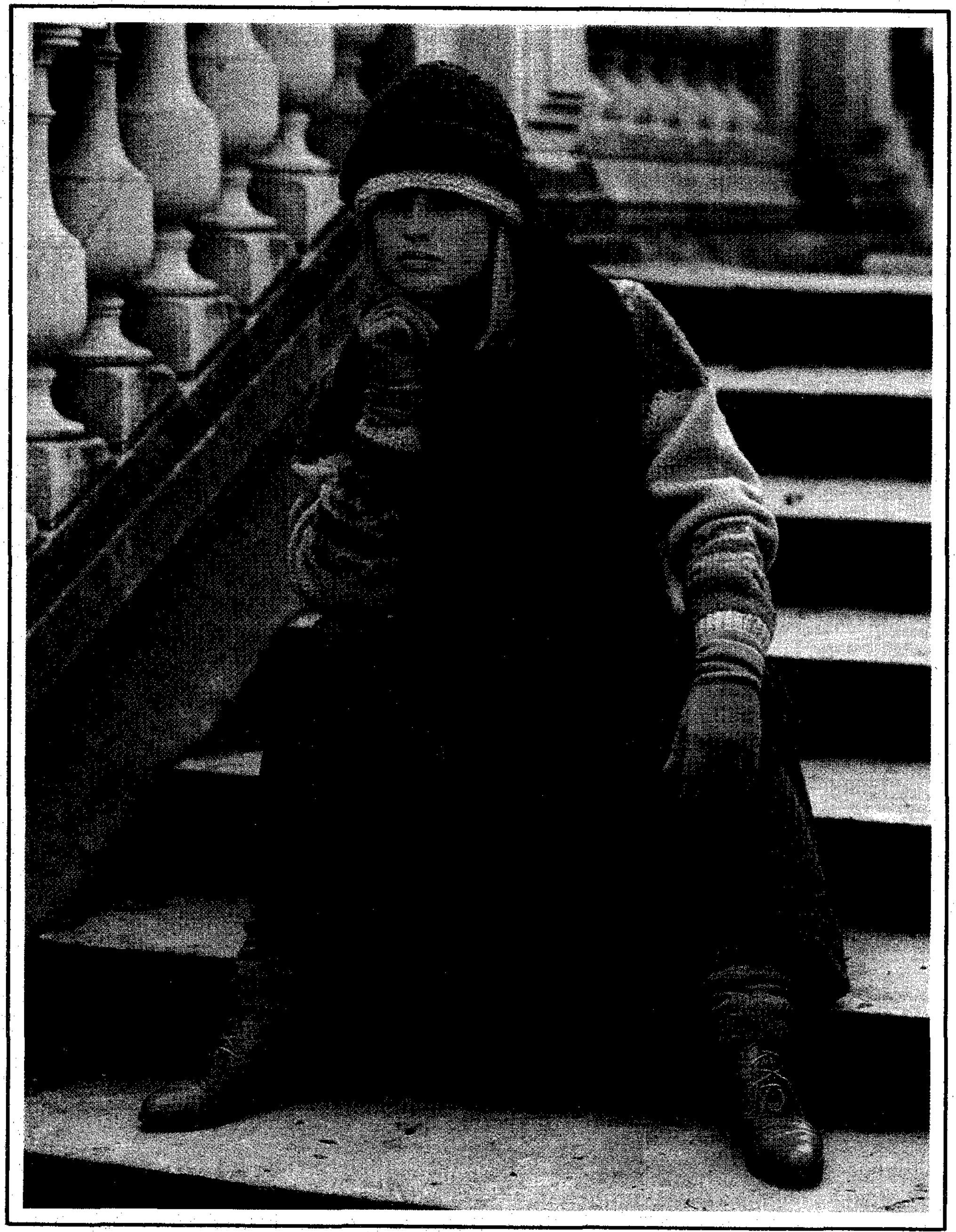

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very reluctant to part with figures."

But then, he is also reluctant to confide in his best friend. In part, this is because their rhythms are so finely tuned that speech is redundant. It's also because Mokae is very proud and independent—so much so that in 28 years he has asked Fugard only one favor.

The favor is not about money. That, to Fugard and Mokae, is a right. "We don't say, 'I need a favor,'" Mokae explains. "We go, 'I need the cash.'"

Nor is the favor about work. "I've never asked him what he's writing next," Mokae says.

"And, this is *incredible,*" Fugard interrupts, "Zakes has never once said, 'Do you have one for me?' 'Don't forget me.' He's never brought *any* pressure on me."

The favor—revealed by Fugard, with Mokae's permission—has to do with ultimate realities. "The question of dying is very important to us," says Fugard, who has, at 53, already purchased a burial plot in the South African mountains. "And Zakes asked me, 'Athol, if it happens to me first, and I'm in America, you get me back to Africa, man, and you bury me. You don't dig a hole and put me in the earth here.'"

ZAKES MOKAE LOOKS EXtremely well for a man of whatever age he is. Indeed, he is a Presence: handsome, with a big-toothed grin and a powerful baritone. Whatever he's endured, it hasn't damaged his capacity for laughter. "Zakes," says James Earl Jones, who replaced Mokae in *"Master Harold"* and played Zach in the first New York production of *The Blood Knot,* "is a riot."

Athol Fugard, on the other hand, looks as if he's been through hell. He's lean and fit, but that's not what you first notice. The ravaged face, grizzled beard, disreputable hair, pouches under the eyes—these grab a stranger's attention.

But set a cup of coffee before him, ask just one question, and Fugard leans in, talking passionately, his completely thought out sentences forming not just orderly paragraphs but consistent patterns of thought. He holds nothing back, never turns off the tape recorder. He doesn't have to—Fugard doesn't read a single word about himself, hasn't seen any of the films he's acted in (*Gandhi* and *The Killing Fields*), and pays no attention to the gossip that has him, any year now, winning a Nobel Prize.

Fugard has another reason for openness. On January 1, 1983, the playwright who drank his way through the day and polished off a bottle of red wine every night stopped drinking—completely. As a result, everything that's happened in the past three years is new and exciting.

"None of the old facts about Athol Fu-

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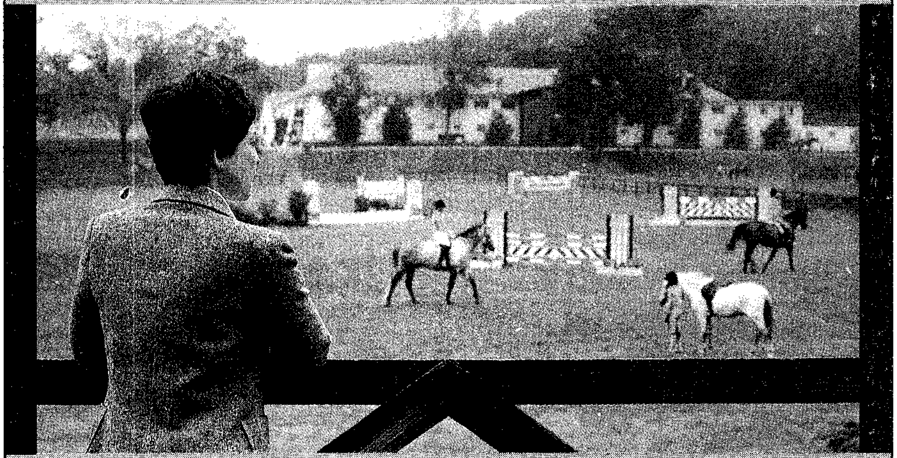

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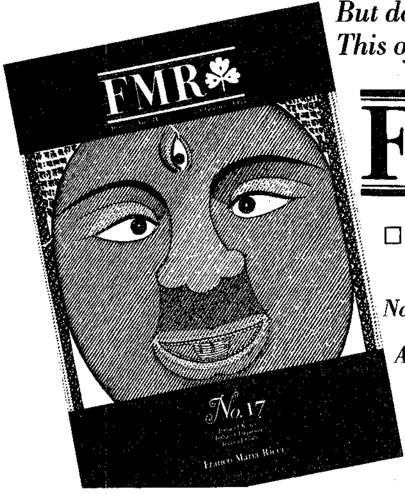

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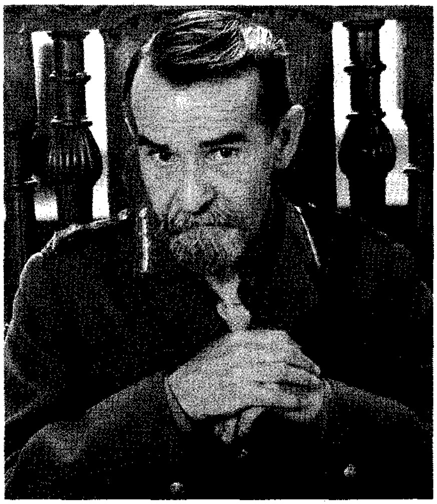
gard apply to me now," he says. "I used to believe I couldn't write outside of South Africa. Not true. I did quite a lot of important work on *Road to Mecca* in New Haven. And I can't wait to get to New York. I hope to settle in for a nice little run so I can hand over a few hours a day to one of the ideas that are increasingly bothersome in their demands.

"And directing—I used to turn my actors and stage managers into a family of which I was, in all senses of the word, the godfather. It was during those sessions in the pubs that a lot of very important directing took place. But I've discovered, since I stopped drinking, that I've become more of a loner. I can't hang out anymore."



ROLE REVERSAL: *As Jan Smuts, in* Gandhi.

And acting? "I've just recovered from my first initial terror: Can I act without a bottle of red wine or a hip flask of good bourbon in the dressing room? Once I got past the preview period in New Haven, I began to relax in the play. And the human values—the joy, the laughter, the *fun*—grew."

These upbeat feelings go against the tone of *Blood Knot* and the South African political situation. Fugard is well aware of this contradiction.

"Do you know the poems of Anna Akhmatova?" he asks. "Oh God, they're the definitive bible on this subject. During the Stalinist terror, her lover was arrested and her son was sent to the labor camps. She stood outside a notorious Leningrad jail every day for seventeen months trying to hand over a parcel of food to her son. And she wrote 'Requiem' about that."

"It begins"—Fugard's voice grows husky—"'No, not under a foreign sky, and / Not canopied by foreign wings—/ I was with my people in those hours / There where, unhappily, my people were.'

"And that's it. My wife could settle here. My daughter, who's marrying an American and becoming a citizen, has al-

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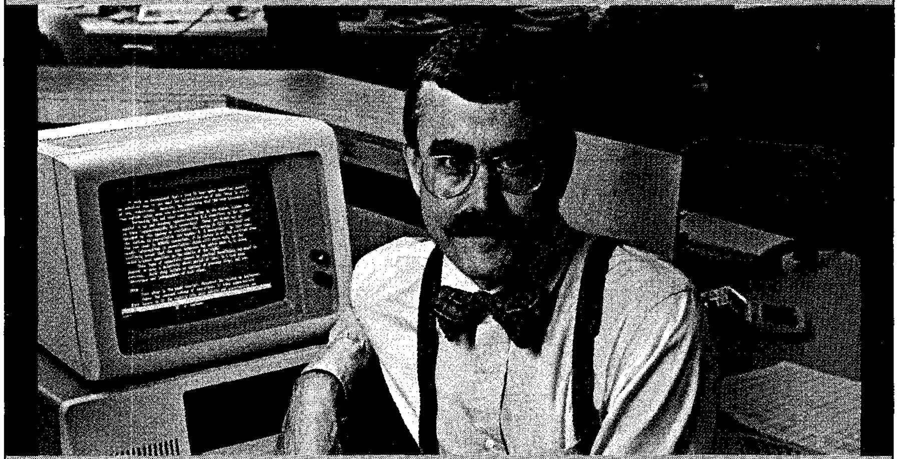

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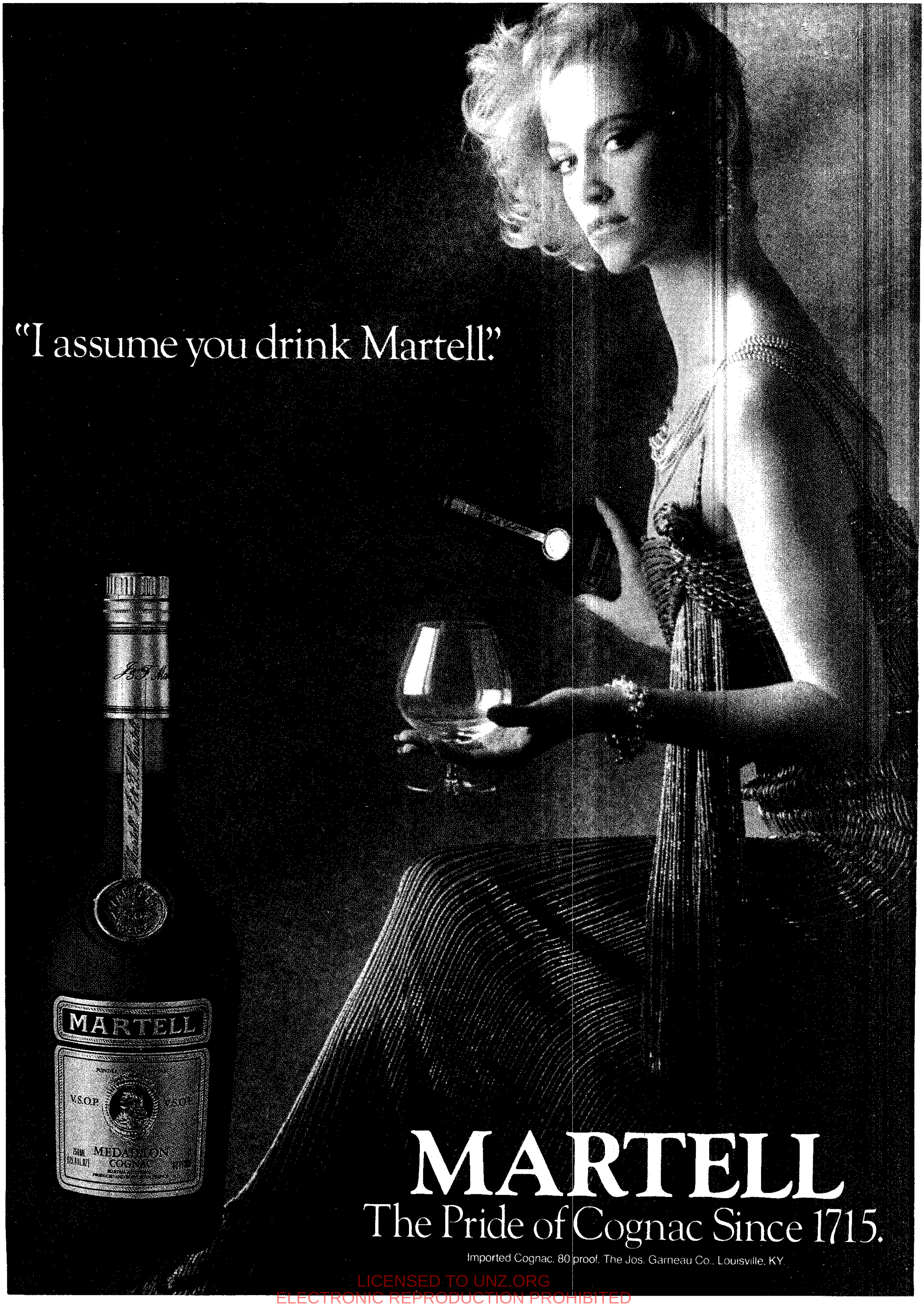
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ready made that choice. I could never. So yes, it's *hard* to be here. I talk to South Africa often. I have very large phone bills. And when our New York run is over, with whatever protection my reputation and our economic situation afford, Zakes and I will take *Blood Knot* to South Africa."

FUGARD THINKS OF HIS PLAYS as "appointments" that he makes, always unconsciously, years ahead of the time he sits down to write. For *Sizwe Bansi,* Fugard took on that appointment when he saw a photo of a grinning black man on a passbook photo and asked why this black man was smiling. *"Master Harold"* was inspired by the most shameful event of Fugard's life: the afternoon when, as a boy, he spat in the face of a black man who worked for his family. The purchase of two candlesticks and the subsequent question—"What does it mean to light a candle and what does it mean to put it out?"—led to the meditation on hope that is at the heart of *Road to Mecca.*

American audiences can appreciate these images simply for their theatrical power and insight. But then, in America, Fugard stories tend to focus on him as a literary figure—how he draws on influences that range from Brecht to Beckett, how he buys a new fountain pen for each play, how he grinds berries to make his own ink, how he never starts a play without an animating idea and an opening and closing image. We marvel at Fugard not only because he is so prolific—thirteen full-length plays—but because he is also an astute and unself-conscious critic, dismissing half his plays and warning readers against *Tsotsi,* his sole novel. All this makes him, for us, one of the few great men of contemporary literature.

For South Africans, though, Fugard's importance is as one of a handful of white authors writing about blacks. And as a renegade Afrikaaner, it doesn't matter how often he insists, "My plays have no message." In South Africa, they know better: *The Blood Knot* announced a message, *"Master Harold"* hammered it home. So in South Africa, every move Fugard makes is political.

For that reason, Fugard has tended to be very careful about what he says.

"I used to run away from political comment," he says. "I thought that any honest comment I could make would just reflect my confusion. Should I strike a note of cautious optimism, as Tutu has? Or should I be a prophet of doom?"

While rehearsing *Blood Knot,* Fugard worked through this question. And, he says, there's a new clarity in his thinking. "Now my comments would be very dark," he says.

"I see two simple facts clearly. One,

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the Afrikaaner is never going to share power; it's going to have to be taken away from him forcibly. And two, the black people in South Africa have no patience. They will pay any price—and are already paying even the highest price. So when we talk about disinvestments or boycotts or sanctions, let's not come on with the argument that we're going to hurt those we want to help. It's beyond all that."

Athol Fugard's home has been searched by police. According to his wife, government agents once asked the Fugards' nearest neighbor to spy on them. And in the 1960s, for four years, Fugard's passport was confiscated—an act designed to encourage him to go into exile.

But compared with the challenge of keeping his "appointments," government harassment was minor. "The moment when something happens or you see something is never the moment to deal with it," he says. "When *that* moment comes, it's like a dynamo that compels you to come back and take it on; it's like it's got a magnetic field."

"MASTER HAROLD": *The boy in the part of the young Fugard here spits in Mokae's face.*

FUGARD MADE HIS MOST DIFficult "appointment" when, as a thirteen-year-old, he spat in the face of Sam Semela, his mother's black helper and, in effect, his surrogate father. "Don't suppose I will ever deal with the shame that overwhelmed me the second after I'd done that," he wrote in 1961. Twenty years later, when he was 49, he started *"Master Harold."* Even then, he couldn't, in the first two drafts, bring himself to write the scene in which Hallie—Fugard's own nickname as a boy—stands in a café exactly like the one owned by Fugard's mother and spits in Sam's face.

Finally, he wrote it, fully aware that the actor whose face would receive that spittle was Zakes Mokae. But having written it, Fugard couldn't bring himself to stage it. It took two weeks of rehearsals before he was able to fulfill this appointment. As Russell Vandenbroucke relates in his new book about Fugard, *Truths the Hand Can Touch,* "Fugard took it on himself and stopped rehearsal: 'I just turned quietly on Zakes, took his head in my hands in a very loving gesture, and I just spat that face wet. I just spat it wet.' "

There was a long silence.

The actors cried.

Fugard cried.

And then he resumed the rehearsal.

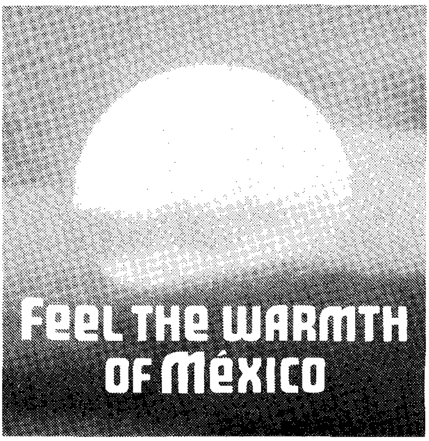
"The poison was out," Fugard says, "because I also went on, you see."

Mokae was not troubled by this moment. "If you can't go through with it, you'd have to say, 'I can't do this, get somebody else,' " he explains. "But that is the truth about South Africa. And I don't confuse the play and us."

That ability to endure humiliation is what links *"Master Harold"* to *Blood Knot.* For, in *Blood Knot,* Mokae has given up all pleasure for the sake of his "white" brother's idea of a future—a small farm, to be purchased with the black brother's savings. Mokae rebels, craving a woman. Fugard suggests a pen pal and launches a correspondence, only to discover that the woman they've selected is white. Soon enough, she announces her intent to visit. The little game has backfired. "All they need for evidence is a man's dreams," the light-skinned brother warns. "It's a man's dreams they drag off to judgment." And so he sets out, at whatever cost, to exorcise those dreams, to convince his brother that he can never have this woman.

Fugard believes that in *Blood Knot,* as in *"Master Harold,"* Mokae is unquestionably the star of the play. "I mean, in terms of the terrible drama being acted out in South Africa today," Fugard says, "the victims aren't hard to identify." But today's victims are, in these plays, tomorrow's heroes—and however

Photograph by Gerry Goodstein.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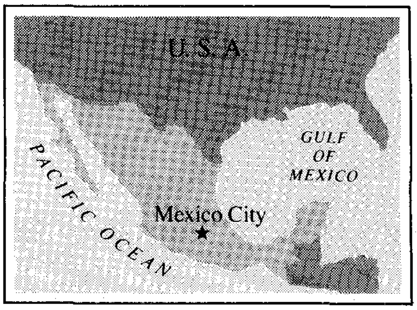

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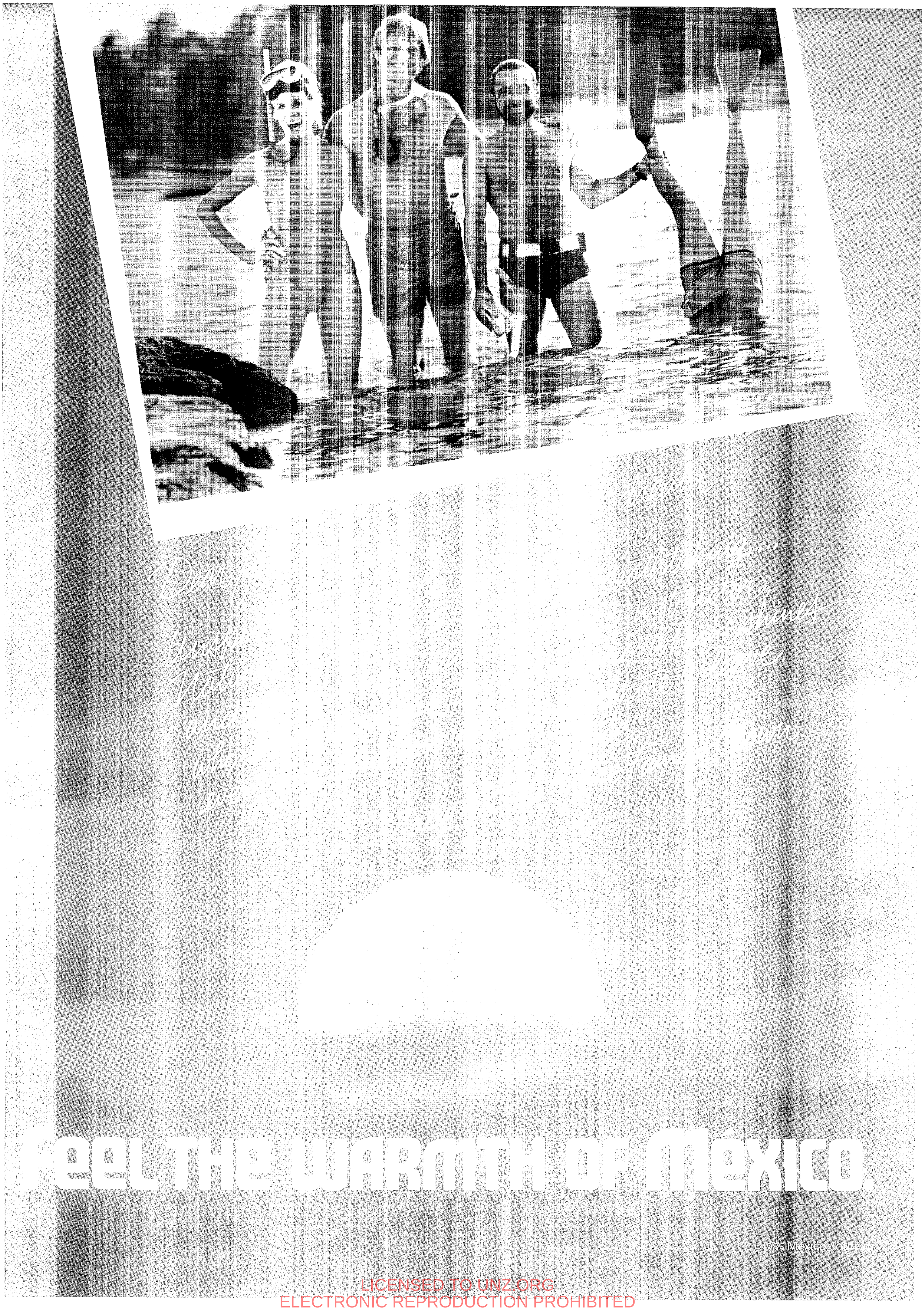
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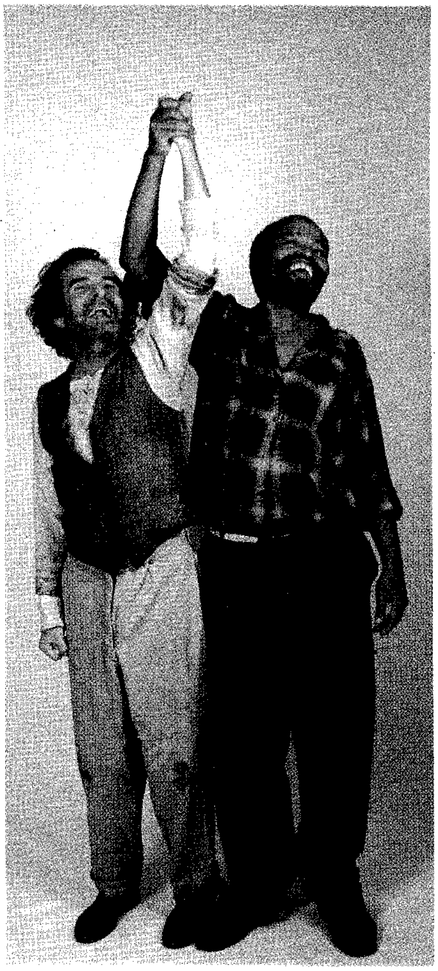
dark the message of extinguished hope, there is, each night, the reality of the curtain call.

This curtain call creates a certain confusion about the meaning of the evening. "The play spells out a rather dreadful possibility, that there will be a murder," Fugard says. "That's one event. Then there's the other event, which is that Zakes and I—white South African, black South African—are still together. Still working together, still relating, still in love, still respectful of one another after 28 years. That's the curtain call. And the co-existence of those two realities is the South African paradox. And the fact that you've got to deal with both those realities is what's so challenging about South Africa."



CURTAIN CALL: *"Together after 25 years."*

Art, says Fugard, cannot resolve a paradox. But he does not deny that there is great satisfaction in finishing the play and coming back onstage, his hand in Mokae's. Applause builds. Fugard and Mokae hurry off. Mokae comes back and bows, as Fugard stands off to the side. Then Fugard comes forward and Mokae drops back. Fugard bows. The audience comes to its feet. And then Fugard and Mokae stand together with their hands held high, triumphantly shedding, for yet another night, the awesome burden of their country's tragedy. ■

Photograph by Gerry Goodstein.

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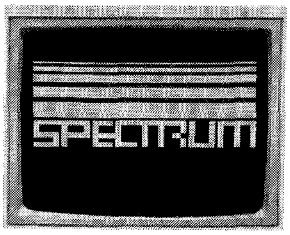

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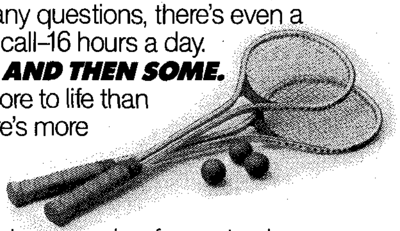

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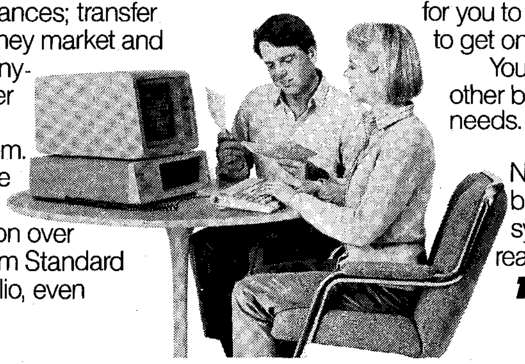

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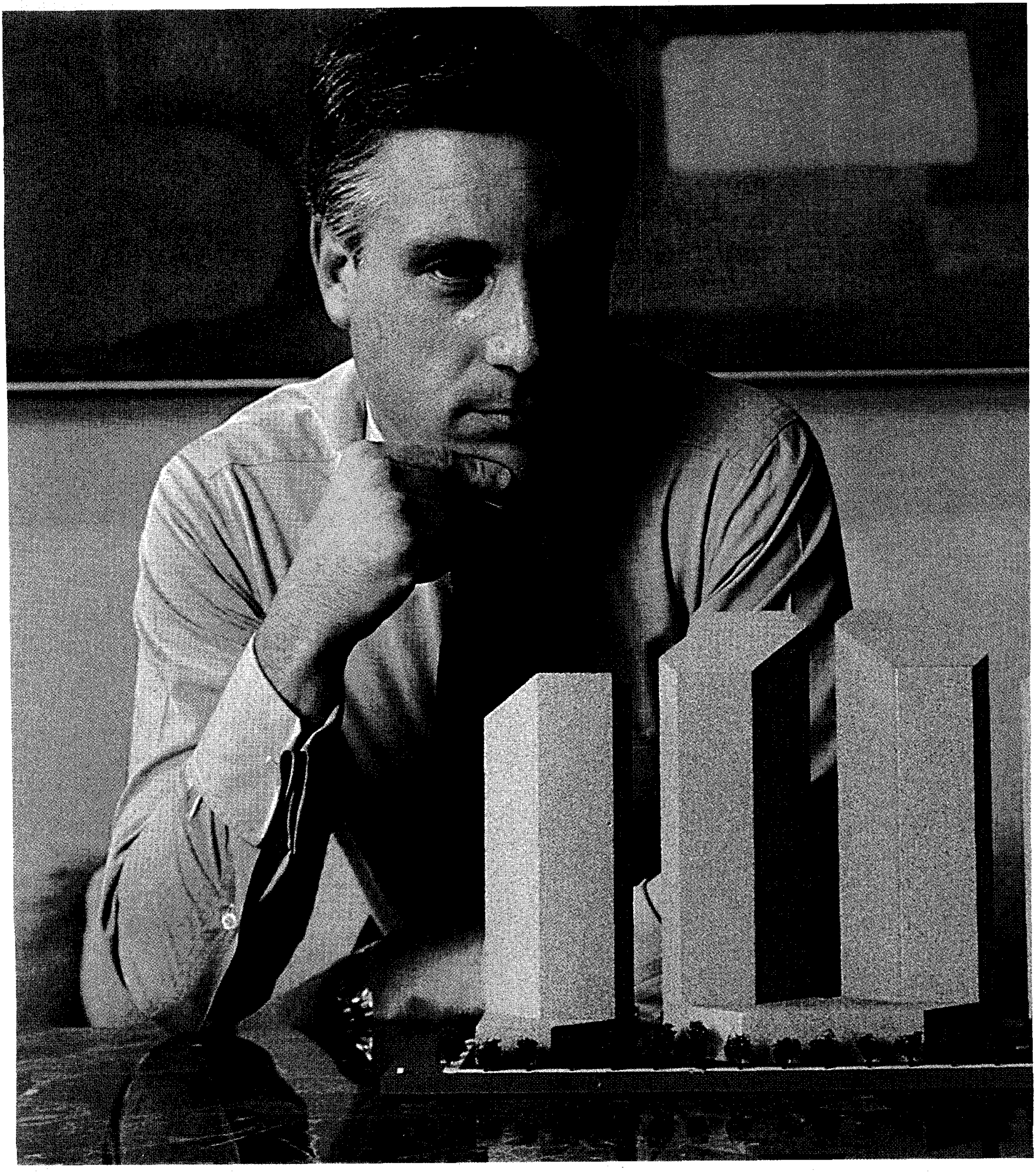

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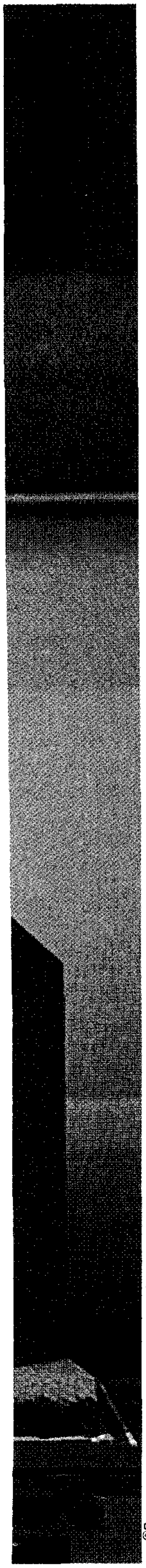
A BRASH DEVELOPER TAKES ON 2,000 TENANTS

BY JONATHAN GREENBERG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ALMOST 90 YEARS AGO, A GROUP OF NEW York's leading multimillionaires took on a challenging, modern project: to build clean, affordable housing for the city's fast-growing working class. The idea was to establish an inexpensive, though profitable enterprise, a monument to the benevolence of capitalism.

The rich men chose a square-block site in Yorkville—a plot now bounded by 78th and 79th Streets, York Avenue and the FDR Drive. They put up 26 buildings, nearly all of them identical six-story structures, and their project became known as City and Suburban Homes. Its board of directors included members of the Astor, Auchincloss, Iselin, and Lewisohn families.

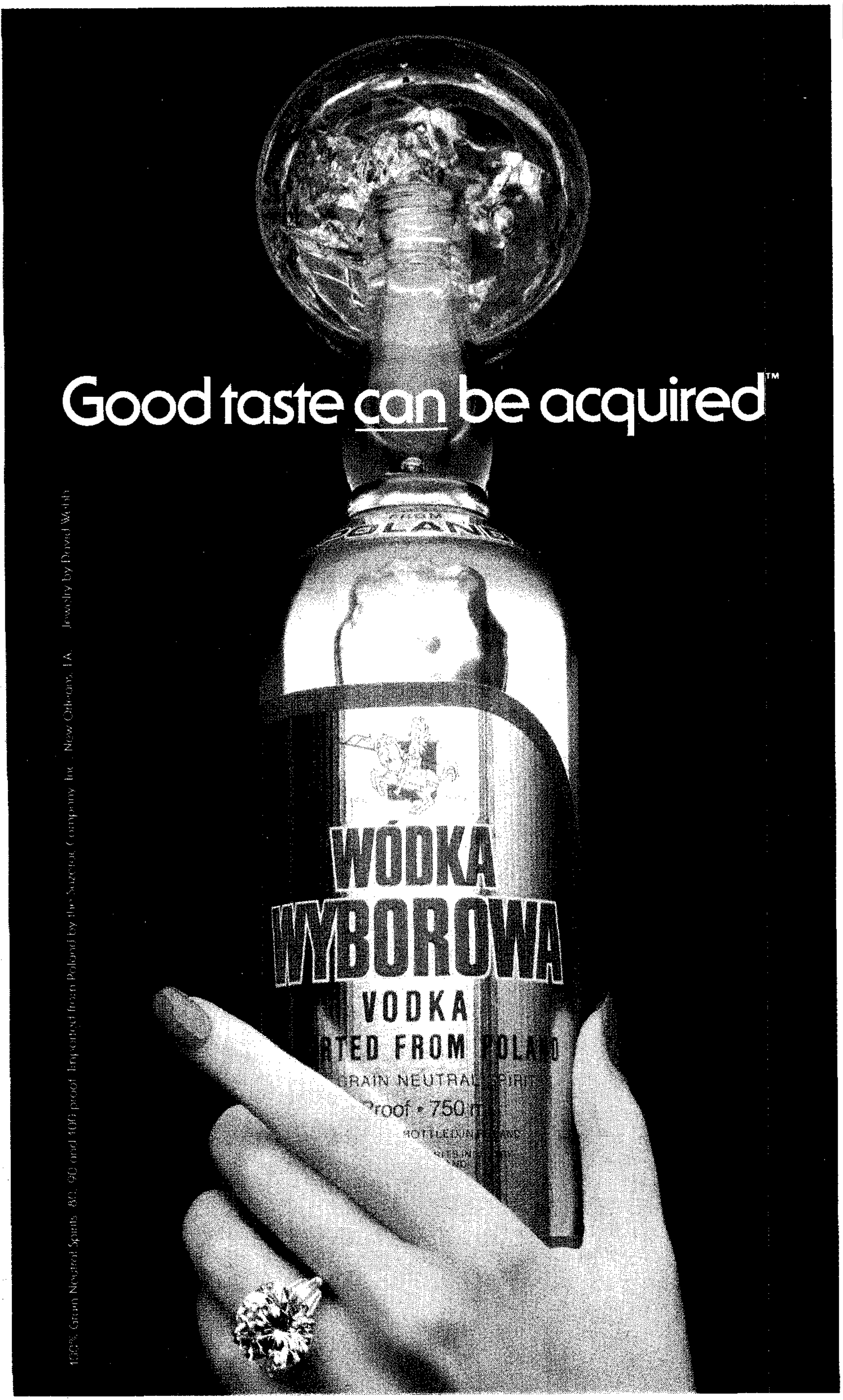
The 1,338 apartments in the complex incorporated a design conceived by Ernest Flagg, a well-known architect of the period and an outspoken critic of dark, unsanitary railroad flats. The units were small and simple, but wider and more comfortable than the typical tenement. All the apartments had windows facing either the street or a courtyard. The light and cross-ventilation helped keep the rate of tuberculosis low. Wide, stone steps provided hospitable stoops, which soon became the outdoor living rooms of members of the newly emerging Yorkville community. Rents started at about $10 a month.

Earlier this year, real-estate developer Peter Kalikow, a New York multimillionaire, undertook his own challenging, modern project: to evict the 2,000 tenants who live in the City and Suburban Homes development, tear the buildings down, and erect four luxury towers. Kalikow bought the well-maintained buildings last December for nearly $43 million. Although the apartments are filled with rent-controlled and rent-stabilized tenants—more than 500 of them senior citizens—the new owner argued that the law gives him the right to displace each one. He cited a provision that allows the landlord to demolish his property if he's not getting an 8.5 percent return.

"Nobody's focused on the law like this before," Kalikow said in May. "Although many people don't agree with me now, eventually people will say, 'He's right, he's entitled to it, and who cares?' "

The tenants cared, as it turned out. And they persuaded an impressive array of supporters—including Mayor Koch, Andrew Stein, State Senator Roy Goodman, and Assemblyman Pete Grannis—to care, too. The Kalikow plan was so bold—and, seemingly, so impolitic in an era of deeply strained landlord-tenant relations—that even some rival developers were hostile. "He's contaminating a worthy industry and defying the elements—we'll have another French Revo-

The City and Suburban Homes complex (above) was built nearly 90 years ago for the city's working class. New owner Peter Kalikow (left, with the original model for his project) wants to develop the property for luxury apartments. "Why should I move one tenant and cause one old lady discomfort so Kalikow can make money?" asks the tenants' lawyer, David Rozenholc (right, with beard, with some of his clients).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lution," said one. Another put it this way: "We're living in a free marketplace, but you've got to be conscious of the political realities, and you can't antagonize people like this. The negative publicity could be damaging to us all." (Neither developer would let his name be used.)

A month ago, Kalikow announced he was bowing to the pressure and offered a "compromise." The new plan called for demolishing only a third of the complex, putting up one luxury tower, and either relocating or buying out—for $12,000 a unit—the displaced tenants.

"The bottom line," said Kalikow, "is that nobody who does not want to leave this block will have to. I weighed the harm that I might cause with what I believe to be my legal and correct position and came up with this solution."

So far, anyway, the tenants aren't mollified. "There is absolutely no possibility that this plan will go," said David Rozenholc, a lawyer hired by the tenants. "My instructions are not to allow the demolition of this housing, period."

The new battle of Yorkville is turning into a test case, a contest between the right of rental tenants to stay in their homes and the right of owners to develop their "underutilized" property. The battle so far has been noisy and bitter, but there's a certain clarity to it. Kalikow could probably co-op the buildings, for example, and he estimates that over time he could gross $100 million. But that's not what he wants to do; he wants to build a tower, and he insists he has the right. "This is the best site in the city," he said. "It's a project you don't look at on the short term. This is something that you just keep forever."

The tenants, meanwhile, think a Kalikow victory could spell the end of rent regulation in the city, and they are treating the dispute as a crusade. "The heartless and unfeeling nature of this whole thing will be revealed," vowed Rozenholc. "There's no moral justification to what he's doing."

JOSEPH DELEHANTY, A RETIRED cabinetmaker, is not panicking about his predicament, but he is clearly worried. At 80, he lives with his 73-year-old wife, Bertha, in a tidy three-room apartment in the City and Suburban Homes complex. They have been living in the project for 30 years and pay $312 a month in rent. "The immigrants came here from Europe and pushed the Indians out," he said, sitting in his small kitchen. "The population surge now is the yupper middle class, and they're going to push us out. I didn't mind going from place to place when I was younger, but as you get older it's a burden."

Delehanty's discourse on demographics was interrupted by a neighbor, who yelled up the staircase that he was going

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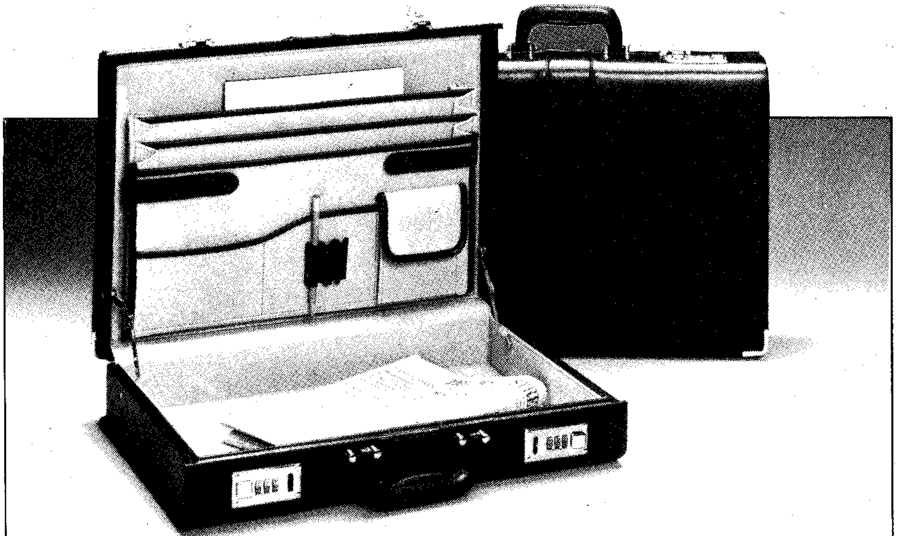

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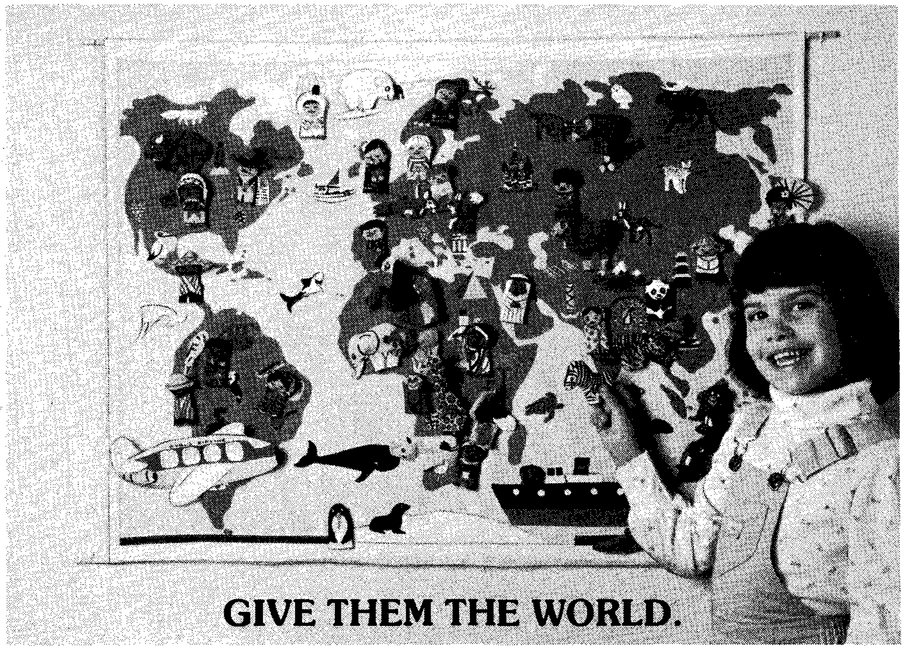

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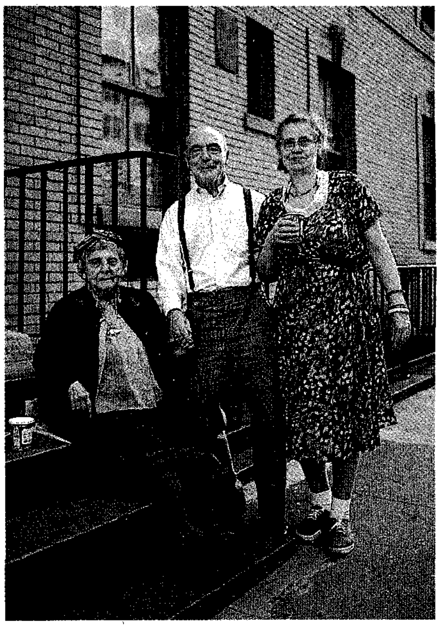

FRIENDLY SPACES: *Relaxing on a stoop.*

to a nearby Chinese restaurant. The building's elderly tenants keep a watch on one another's apartments—a practice that keeps the complex relatively crime-free. "When you write the article, you can't say nothing bad about Kalikow," Delehanty continued. "He sees an opportunity to make a buck—everybody's out for a buck. I have nothing against him making a few million more dollars. The only trouble is that he's disrupting so many people's lives."

Seventy-eight-year-old Lyman Appleby, a retired gym director who has lived in his three-room, $113-a-month apartment in the project for 44 years, is equally philosophical. "Where big money is concerned, people don't count," he said. "To a builder, we're just another obstacle to be removed, like a tree in the way of a bulldozer. The more money that's involved, the less concerned they are."

The younger tenants tend to be angrier. "The Yorkville community is going to fight this tooth and nail," insisted Marie Beirne, a 39-year-old computer programmer who's lived in the complex for 7 years and pays $403 a month in rent. She grew up in a six-room railroad flat on East 83rd Street and feels a strong bond to the Irish community of her childhood. In 1972, Beirne's mother was forced out of her rent-controlled apartment after the landlord began renovating. "She was totally devastated," said Beirne. "Her life was downhill from there. I'm staying in my apartment until the bulldozer goes right through my window, because this is not going to happen to my family twice!"

Beirne and her neighbors think they represent the last vestige of the old Yorkville community, with its historic mix of German, Irish, and Eastern European immigrant families. Many of the City and

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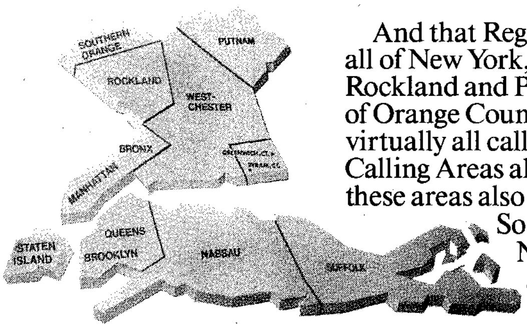
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Suburban Homes tenants are first-generation arrivals from Hungary, Germany, Ireland, and Cuba. Most tenants have moderate incomes. (Kalikow claims the median household income in the 26 buildings is $31,000; the tenant leaders estimate the figure to be half that.) The average rent is about $400 a month. Tenants still socialize on stoops, maintain charge accounts with local merchants, and wheel baby carriages around nearby John Jay Park.

"This is a moral issue over what you want to do with Manhattan," said Steven Barnwell, 33, the head of the tenants' grievance committee. "Are they going to send all those who aren't wealthy out of Manhattan, to commute in from the boroughs like serfs in the olden days, coming to the castle to work for the princes and princesses during the day, and going back to their farms at night?"

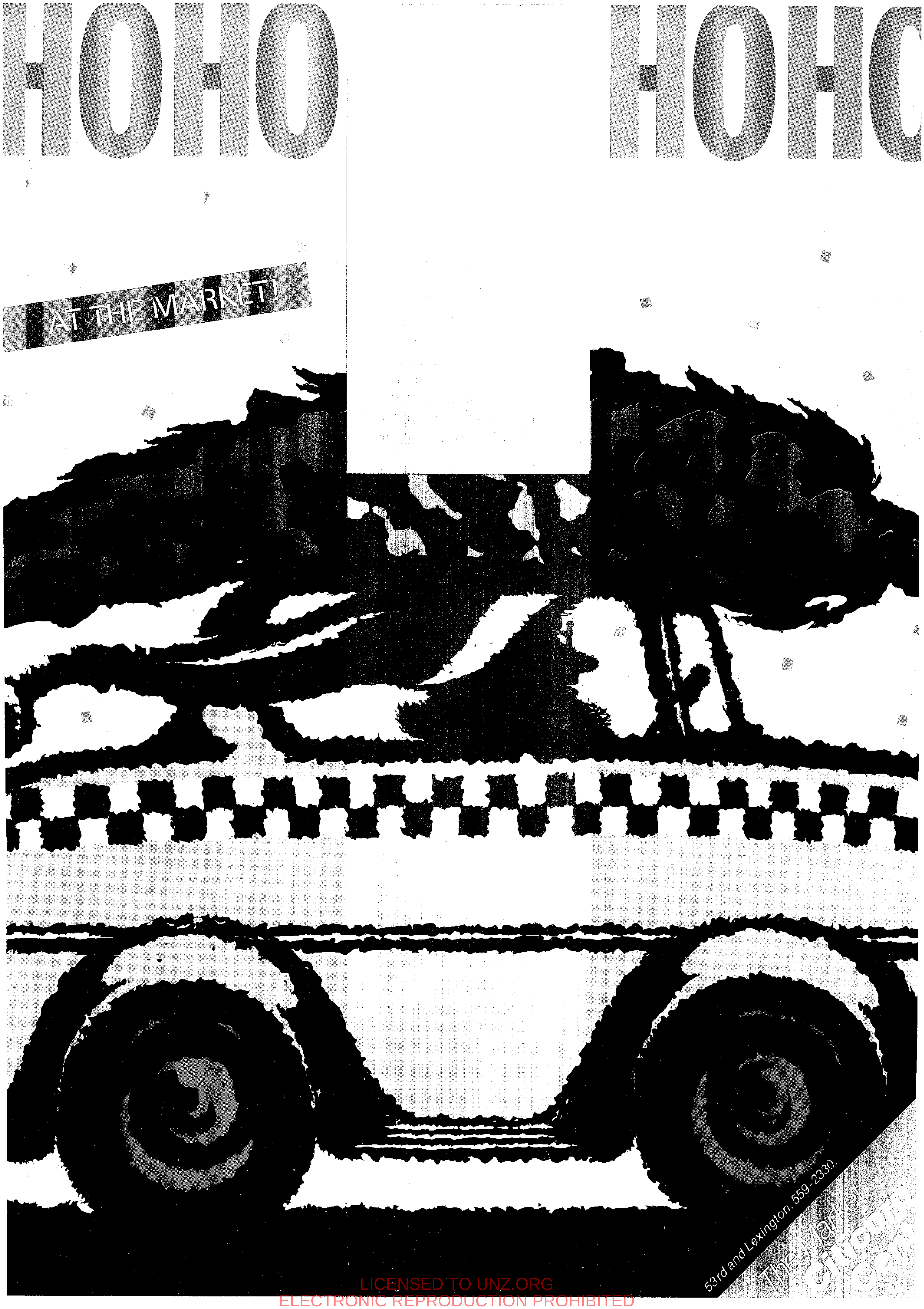
PETER KALIKOW, 42, MAY NOT be a real prince, but he inherited a small real-estate domain. His grandfather, a Russian immigrant, began building in the boroughs in the twenties and brought his three sons into the business. Together, the family built more than 12,000 middle-income apartments in the city. A decade after the grandfather died, the family concern dissolved into three companies. Peter was eager to prove himself, and tension among the cousins had begun to build.

Peter went into business with his father, Harold. In the past fifteen years, they have built nearly a dozen luxury rental apartment buildings, all in Manhattan. Harold, who died two years ago, was a more conservative investor than his son, but he took himself less seriously. He gave Peter a free hand to expand the company's activities, and Peter did so, without bringing in other partners.

Today, Peter Kalikow is a man accustomed to having his own way. "He's not an easy person to deal with, obviously," said Eli Attia, Kalikow's favorite architect. "He's very particular in a building, with everything from A to Z. But he can make a decision on the spot—which is a gift from heaven in this industry."

Kalikow stands out as one of the brashest developers in an industry known for its mavericks. For example, he risked most of his fortune to build 101 Park Avenue, between 40th and 41st Streets, in 1980, when other builders thought the area was in decline. The office building has since become one of the most successful in the city, earning Kalikow nearly $15 million a year.

Kalikow's net worth hovers near $400-million (the only person under 45 in New York with as much money is Donald Trump), and his life-style reflects his wealth. He lives with his wife and their young son in a luxurious triplex apart-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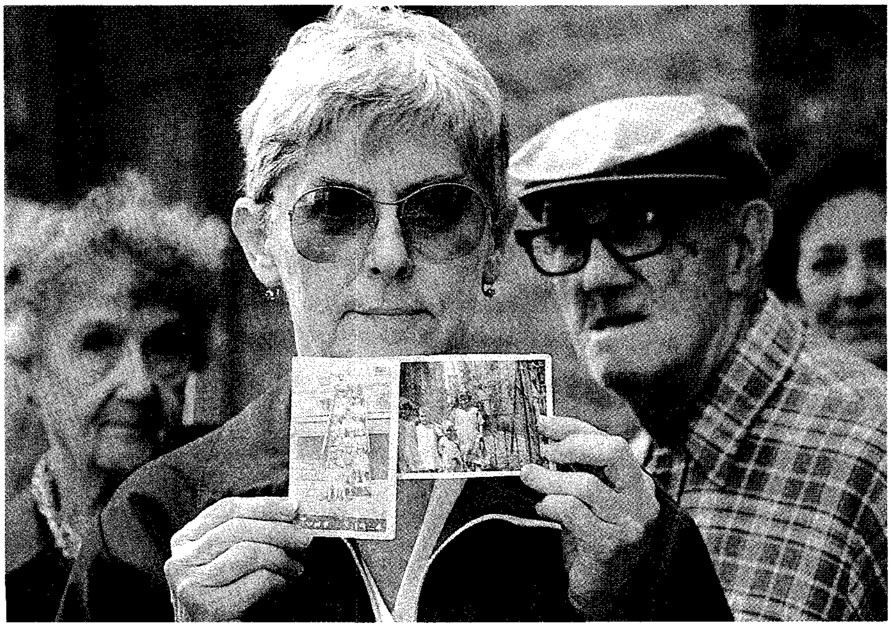


RERUN: *Tenant Elizabeth Pinter, with pictures of herself as a child at the complex.*

ment in a building he built on Fifth Avenue—not far from the 79th Street complex. Kalikow has a yacht, which he keeps in Montauk, and a top-of-the-line Learjet 55.

He loves cars and owns dozens of them, including Ferraris, a Jaguar, and a Mercedes. In the early seventies, he owned a small automobile company. He helped design a sports car, the Momo Mirage, and had it manufactured in Italy. He couldn't sell the cars for as much as they cost to make, and his father persuaded him to drop out of the business and concentrate on real estate. Nonetheless, in 1982 he was prepared to give John DeLorean $35 million to bail out his company. He withdrew the offer because of a disagreement with the British government, and he hasn't been distracted by other kinds of business since.

Like a number of the city's other major real-estate figures, Kalikow likes to play politics. He occasionally has dinner with Mayor Koch, and contributed $65,875 to Koch's campaign this year. He's a leading fund-raiser for Senator D'Amato, and last year he was a major contributor at a dinner at the Grand Hyatt that raised $1-million for D'Amato's 1986 re-election campaign.

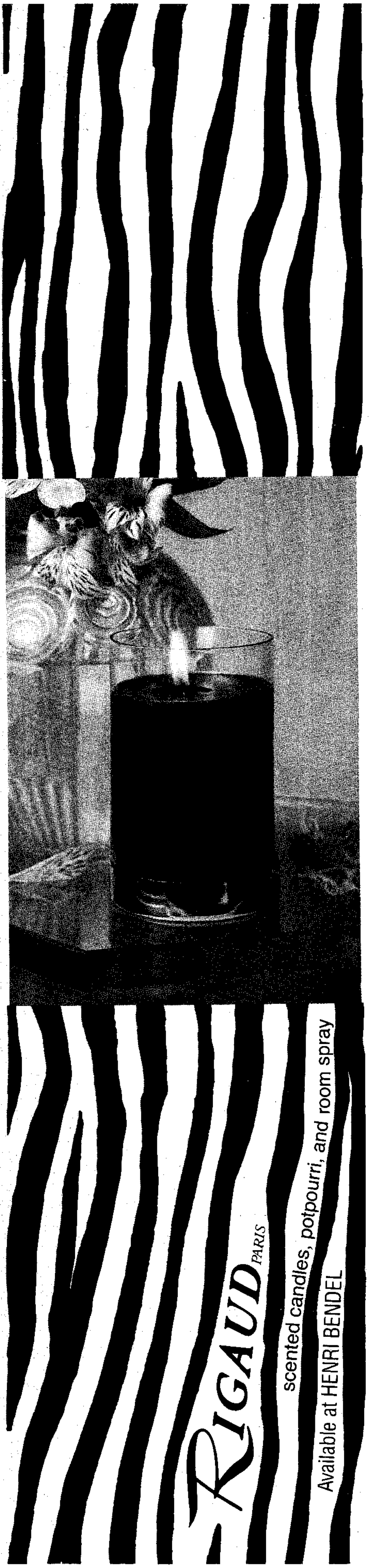
The 79th Street situation is not the first time that Kalikow has been caught up in a real-estate dispute. In the early seventies, his company was brought up on charges of harassing tenants; the charges were eventually dropped. And seven years ago, he had a run-in with the City Planning Commission after it discovered that his company had added an unapproved floor to an Upper East Side building that had been granted a tax break. As penance, he agreed to provide 37 subsidized apartments to local people in other buildings he owned.

THE FIGHT OVER CITY AND Suburban Homes began last April, when Kalikow sent a letter announcing his eviction plan to all rent-controlled tenants. "I was really shocked that after all these years such a thing could happen," recalled Bertha Delehanty. The tenants had reason to be surprised. About 450 of the apartments are rent-controlled, and another 750 are rent-stabilized. The law gives broad protection against eviction to tenants living in such apartments.

But Kalikow's strategy relies on a careful use of the so-called hardship exception, the provision that lets a landlord evict tenants to gain possession of his building if he's not getting an 8.5 percent return. On this point, Kalikow's position is helped by his recent purchase. When someone buys a piece of property, the city's tax assessment automatically changes to reflect the price of the sale. Before Kalikow bought the buildings, they were assessed at $14 million. The new assessment is $22 million, to be phased in each year for five years in 20 percent increments. That means that even though the property may have returned 8.5 percent to its old owner (Richard Scheuer, whose family owned the buildings for years, won't say), it may not return that much to Kalikow, at least not as the increased assessment kicks in.

Kalikow has not disclosed his numbers, but he said his accountants doubt the City and Suburban Homes buildings will return 8.5 percent of the new assessed value. Qualifying for hardship, he insisted, won't be a problem.

David Rozenholc, the tenants' lawyer, has had one notable success fighting a hardship claim. In 1982, when Donald Trump tried to prove hardship to evict 80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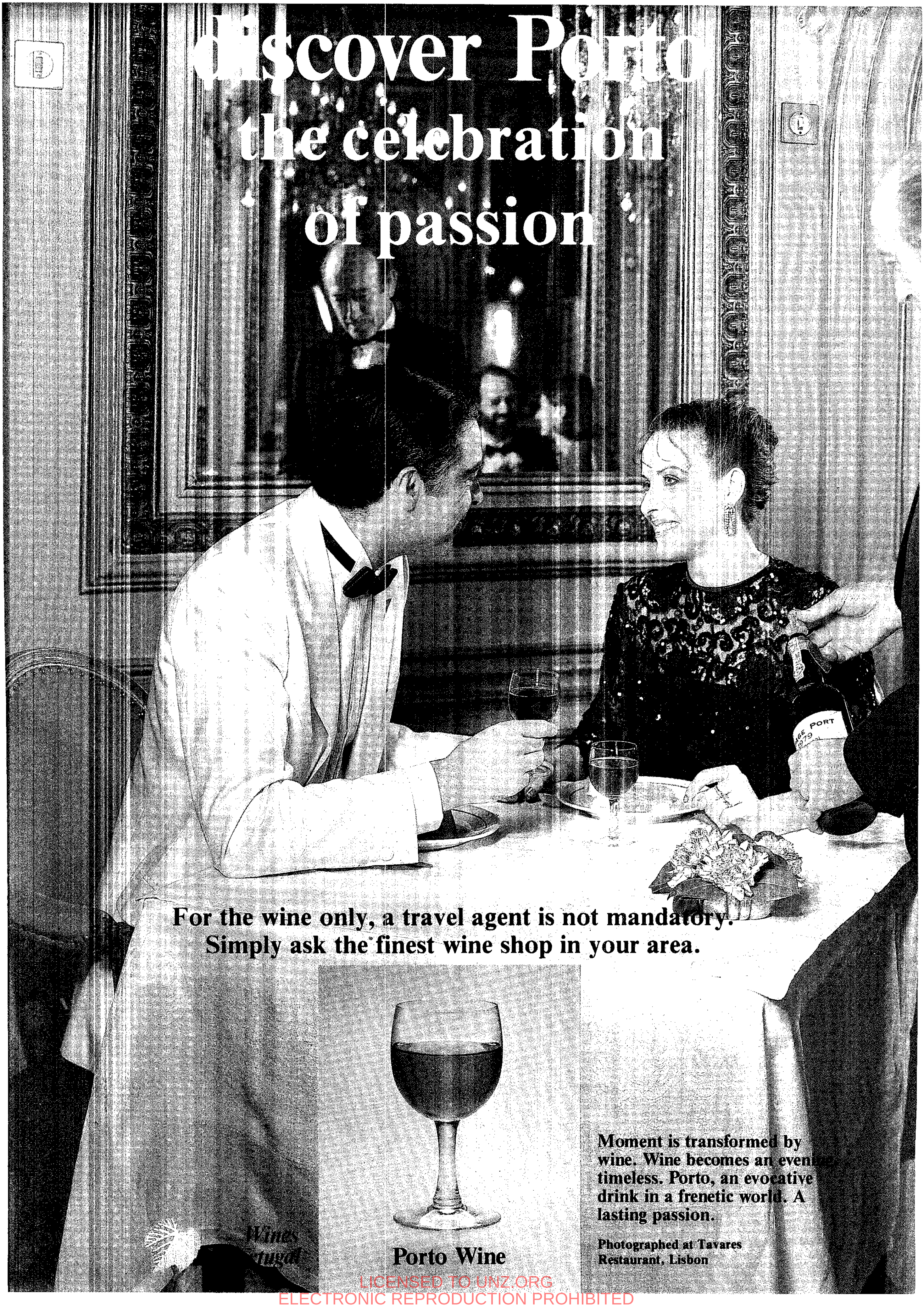
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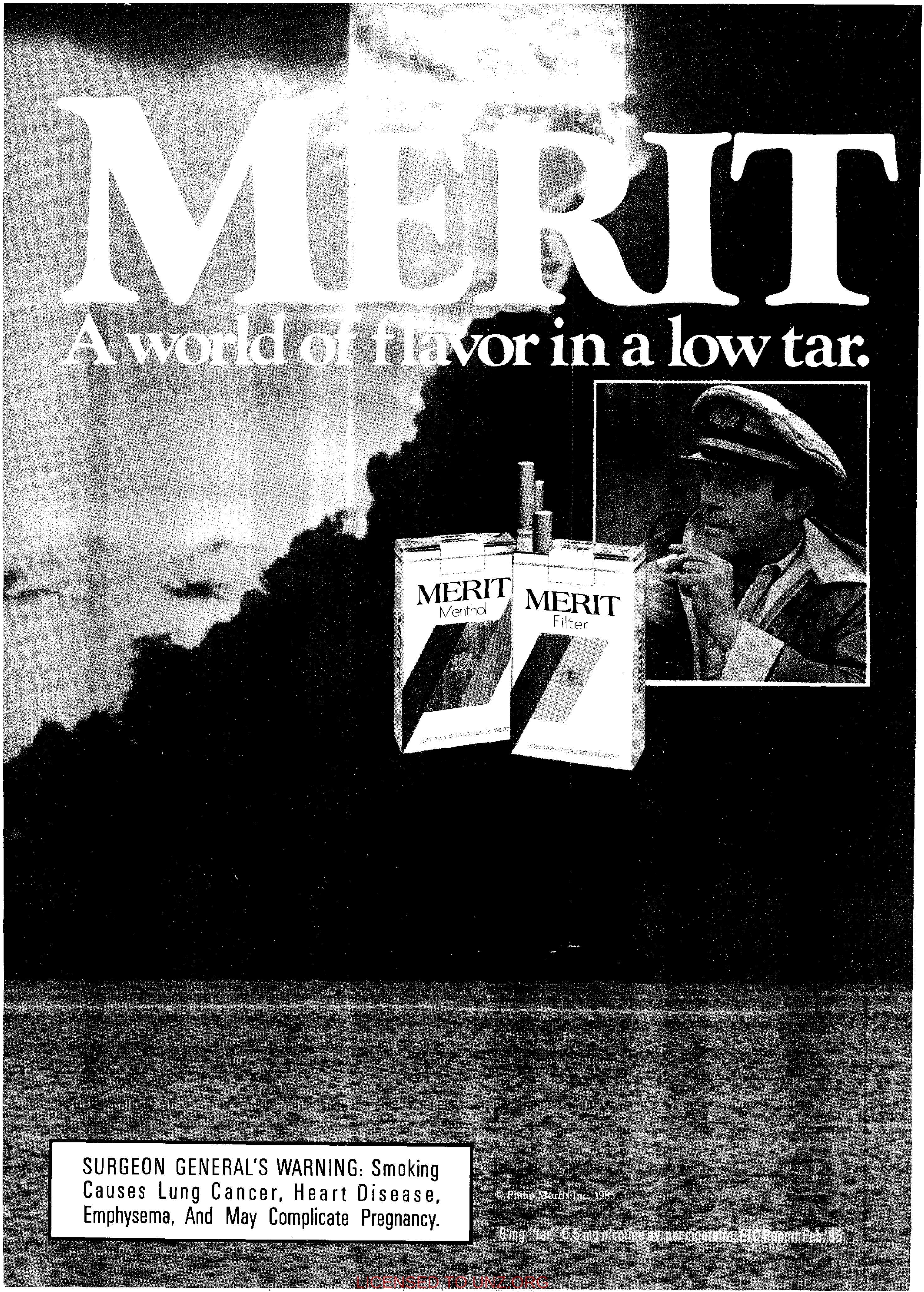
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rent-regulated tenants at 100 Central Park South, Rozenholc showed that Trump was earning more than 8.5 percent. "I thought Trump was crazy taking on 80 tenants," said Rozenholc. "Kalikow's crazier—he's taking on the whole system."

The City and Suburban Homes case is somewhat different, however. "On Central Park South, there was a question of the true market values of the commercial stores [in the building]," said Donald David, a lawyer for Kalikow. "Here, we're not going to make the 8.5 percent almost no matter what we do."

THE ANNOUNCEMENT OF KALIKOW'S plans quickly drew the attention of a number of local politicians. Several have argued that if the law allows Kalikow a loophole so large he can drive a wrecking crane through it, then the law needs to be changed.

"Obviously, he knew he couldn't get an 8.5 percent return when he bought the property," argued tenant leader Steven Barnwell. "If this action is allowed, why can't anybody buy any property at an inflated price, then claim poverty and evict all the tenants?"

On May 31, after meeting with tenants from the buildings, Mayor Koch announced he was proposing state legislation that would deny evictions if the hardship claim were based on an inflated purchase price. Assemblyman Grannis, whose Upper East Side district includes the complex, introduced the bill in the Assembly, where it passed several committees but failed to make it to floor votes in the session that ended last June. Despite anticipated resistance in the Senate, Grannis will reintroduce the measure next year.

"I don't know what Kalikow thought he was doing, but this is galvanizing a unanimity of support," said Grannis, who is chairman of the Assembly's Committee on Housing. "There's no greater reminder why rent-stabilization laws are necessary than an effort like this, to throw 2,000 people out of their affordable homes to make way for luxury apartments."

Even if Kalikow were to win—in the Legislature and the courts—on the 8.5 percent issue, he would face even greater barriers down the road. In particular, if he wants to tear his buildings down, the law insists that he relocate the tenants—and the state Division of Housing and Community Renewal has broad discretionary power to determine how this is done. For example, the agency could require Kalikow to move all the displaced tenants into his new buildings or into nearby apartments at the tenants' former rent levels. It wouldn't make any difference that the relocation conditions could kill the deal economically. "This is a

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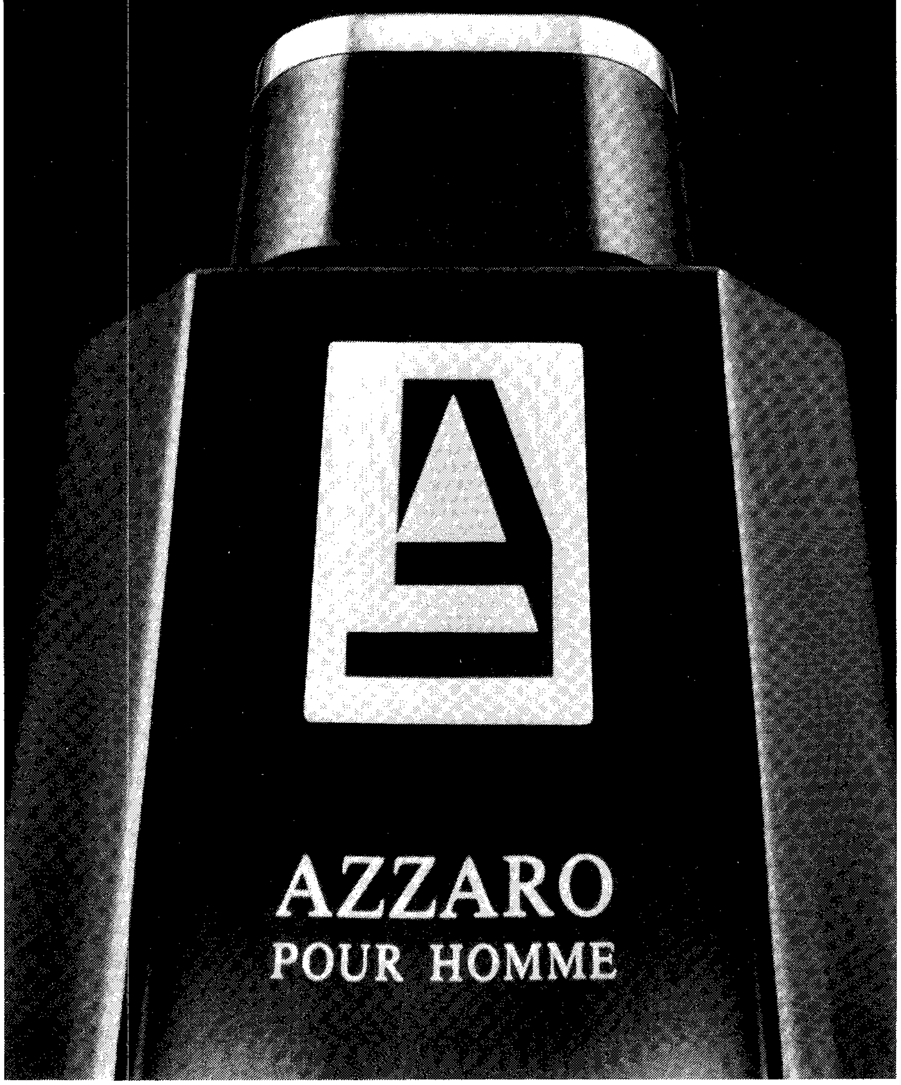

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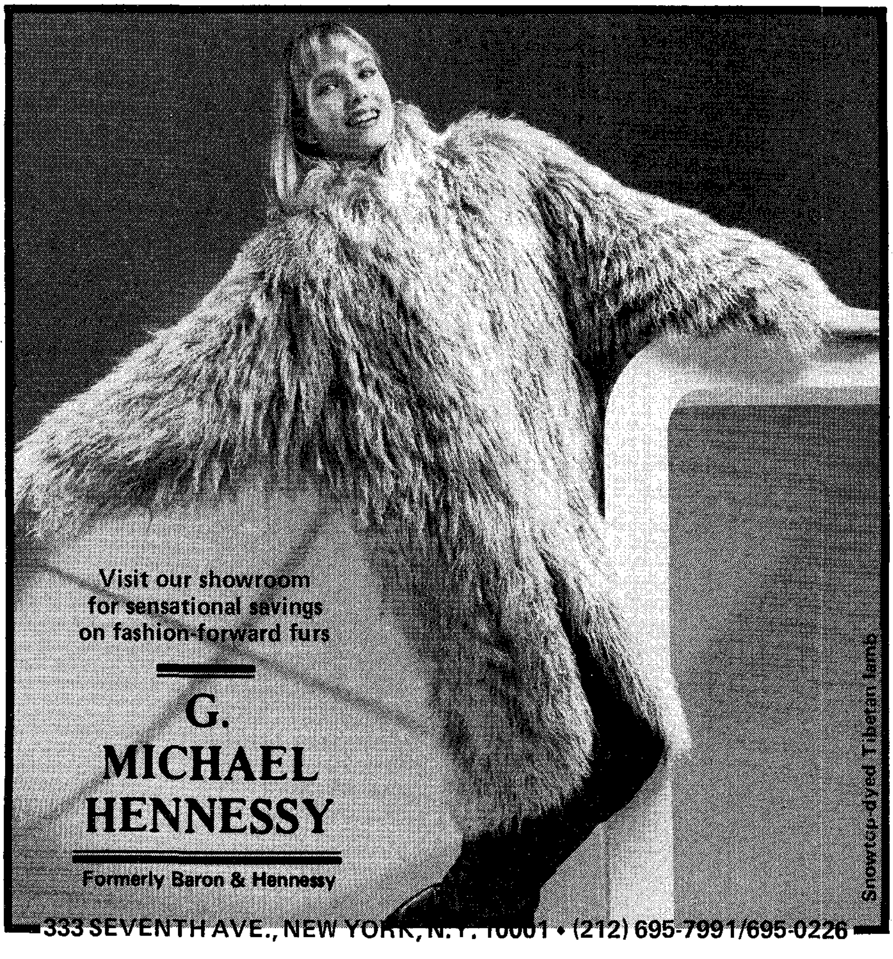
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knowledgeable business investor who knows what risks are involved," said Martin Shlufman, the deputy counsel for rent administration at the Division of Housing.

KALIKOW'S OPENING SHOT IN the battle of Yorkville was a hard, clear signal of his intentions. But as the opposition to his plan grew stronger, his tactics changed. Lately, he's moved more deftly, putting together a public-relations campaign designed to show politicians and the public that he's doing all he can to resolve the situation without evictions. He hired political-P.R. consultant Marty McLaughlin, a veteran of campaigns for both Koch and Stein, to shape the Yorkville effort. And on October 28—at least a day before the tenants got the letter of explanation—Kalikow notified the press of his willingness to hold back the bulldozers, or most of them, anyway. He called his new plan a compromise—though the tenants had had no part in formulating it.

The proposal calls for the demolition of six buildings (including the two largest) containing a total of 337 occupied apartments. In place of the buildings, Kalikow wants to put up a single 65-story monolith with 1,425 luxury apartments. It would be one of the tallest apartment buildings in the world, and in order to build it, Kalikow would have to jam all his development rights for the block onto 30 percent of the complex. The plan would require major zoning variances and the cooperation of a number of city agencies. In the end, Kalikow estimates that he would make about as much as he would if he tore the whole place down—about $8 million a year in profits.

The new proposal also has a complicated formula for taking care of the tenants in the 337 apartments that would be torn down. Kalikow says he will move all the old people and rent-controlled tenants from the buildings scheduled to come down and put some of them into 119 vacant apartments he's been warehousing in the buildings that will remain. For the rest of the displaced tenants, Kalikow is offering 150 apartments on the lowest floors of the proposed tower. The tenants would pay the same rents they paid in their old apartments and have full use of a health club and other facilities in the building. For the two to three years that the tower is being planned and built, however, these displaced tenants would have to fend for themselves. Kalikow will not pay their interim living expenses; he insisted that such costs would be a small price for tenants to pay for what he claimed is "the greatest deal in the history of the city."

Kalikow is also offering a $12,000 cash payment to any tenant who leaves the complex altogether. It's clear that

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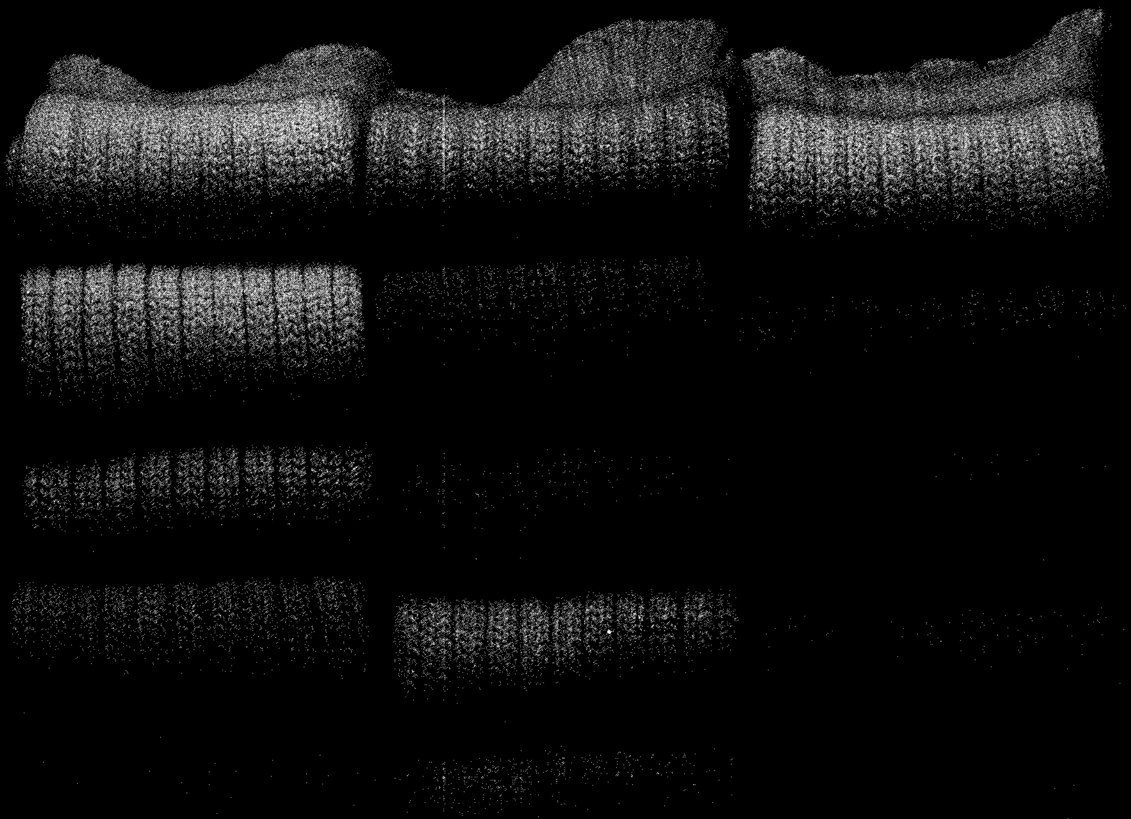

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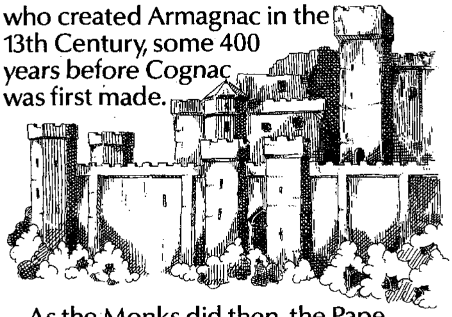

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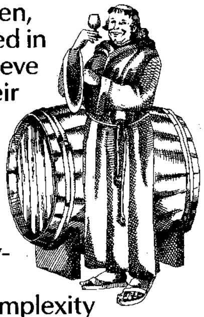

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UNMOVED: *Lawyer David Rozenholc and members of the tenants' committee.*

$12,000 is not much in an age of $100,000 holdouts, but Kalikow argues that the price is sweet enough for people who are intending to buy a co-op or considering moving away.

"This is our best compromise," said Marty McLaughlin. "Our position is going to be 'Take it or leave it, guys—this is the best you're going to get. It's pretty f------ good, but if you don't want it, it's back to our original proposal.' "

SO FAR, THE TENANTS DON'T seem to want it. "This is not a Monopoly game, where you move your houses and hotels from one part of the site to another," said Dita Albert, leader of the tenants' association. "You're dealing with people's lives. I've had old ladies calling me crying about this."

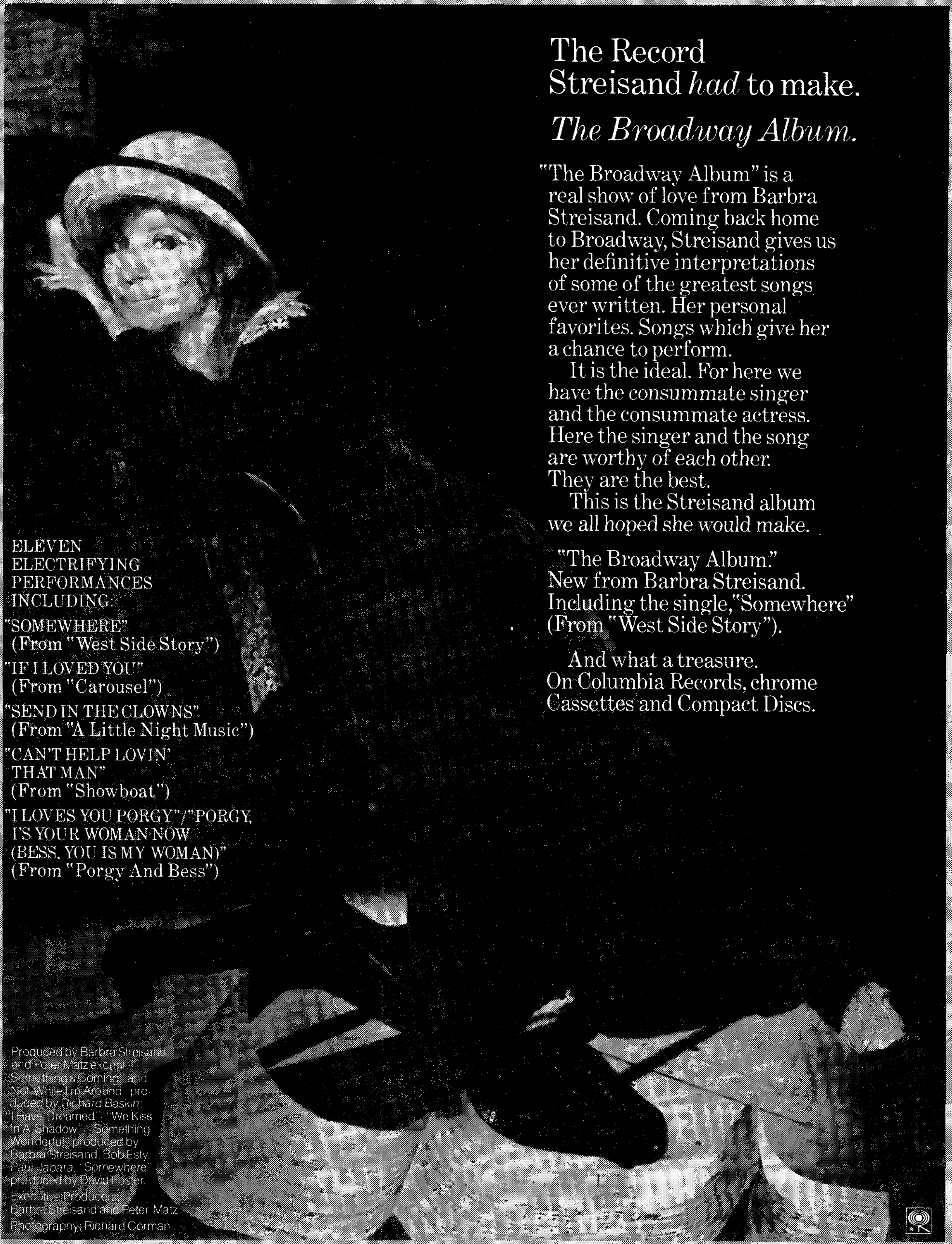
Above all, the tenant and community leaders said, they don't want any of the buildings torn down. "Everyone feels that what's going to happen here is going to happen everywhere, and no neighborhood will be safe," said Betty Wallerstein, a leader of the Coalition to Save City and Suburban Housing. "We want to retain what Yorkville is all about. There should not be any demolition."

But the tenants also think they see signs of manipulation in the new proposal from Kalikow. Although his press release promised that "virtually" every tenant would be allowed to remain in the complex, the letter to tenants didn't say that. Instead, it gave rather worrisome details of how the relocation plan would work. To begin with, the plan seemed to leave a number of displaced tenants out in the cold. (The 119 replacement units in the complex and the 150 new luxury units account for only 269 of the 337 apartments scheduled for demolition.) The 150 luxury apartments would be reserved on a "first-come-first-serve" basis, the letter said, and agreements to relocate had to be made by December 30, 1985. "Although we hope to accommodate all tenants who wish to avail themselves of the above offer, there is a limit on the number of apartments available," the letter added. "For that reason, we will offer all other qualified exiting tenants a cash payment of $12,000 if they choose to vacate their apartments."

The letter seemed to be saying that if tenants did not act quickly, they might lose the opportunity for relocation and be forced to settle for the $12,000. "He's offering a chase in which they're supposed to kill one another to get the 150 apartments," said Rozenholc. Tenant leader Dita Albert called the offer "an ugly way to destroy our unity and create dissension."

Talking to a reporter, Kalikow sounded quite accommodating and suggested that the number of reserved luxury apartments could be expanded to, say, 170, and that the year-end deadline could be extended. If he seriously wants his new proposal to be accepted, he apparently *has* to be accommodating: By law, all leaseholders in the 337 affected apartments would have to agree to move before the deal could go ahead. Even one holdout could scuttle the whole thing and drive Kalikow back to the complicated eviction process. Two weeks after the offer, he said he'd reached agreement with about a dozen tenants—which leaves a long way to go.

Why didn't his letter to the tenants just promise to relocate everyone? Albert thinks she knows. "He knew from the beginning that this offer was a charade and we wouldn't accept it," she said. "This is a public-relations smoke screen to make



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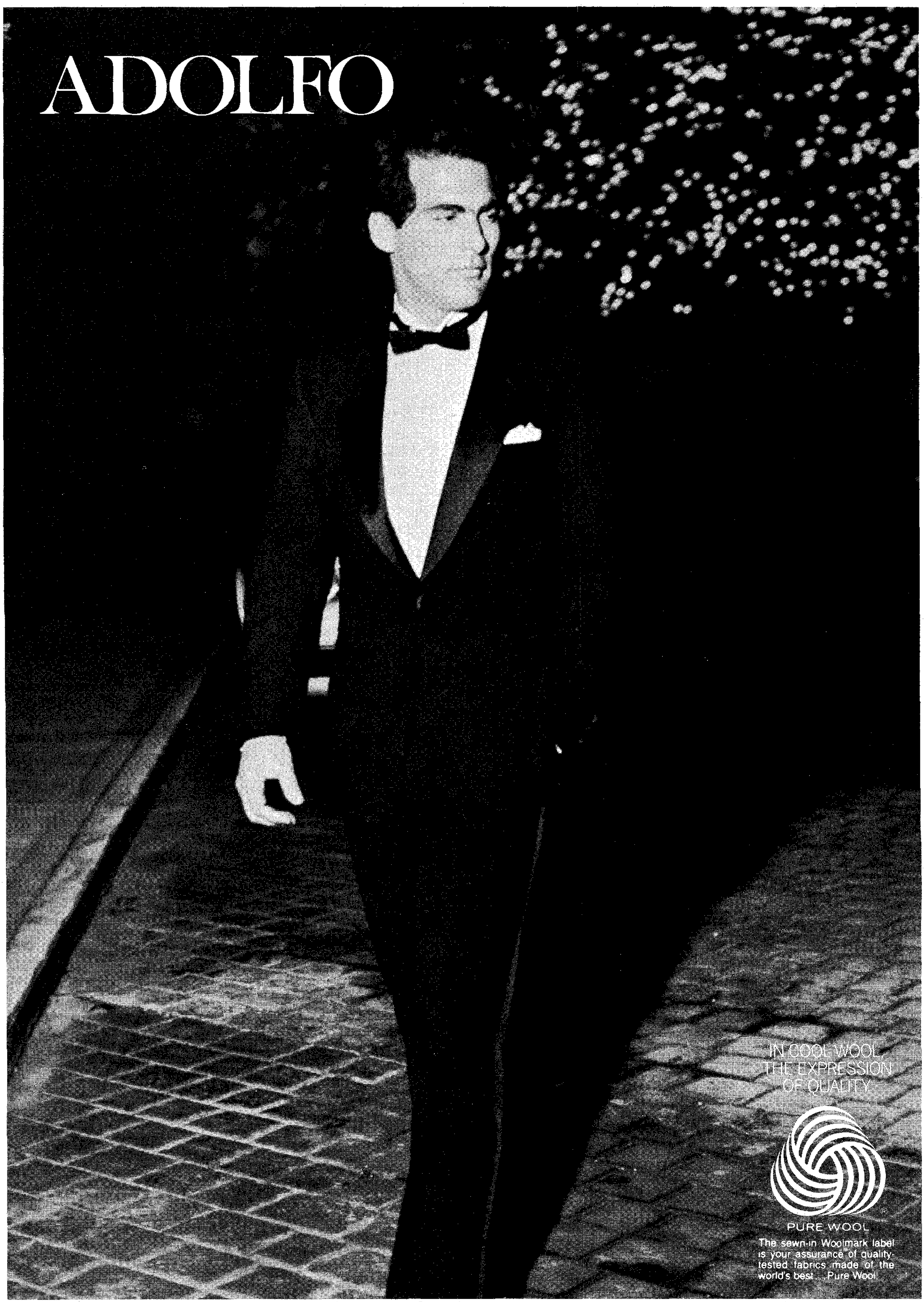
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him come out looking as though he's bent over backward for us." Albert argued that the proposal for the 65-story tower was doomed—that it could never get past environmental standards and community opposition. But by floating it, she claimed, Kalikow gets to pretend he's being reasonable and also smoke out those tenants who are most agreeable to a compromise.

Kalikow admitted that he expected his offer to cause dissension among the tenants. "We'll start to get them as individuals, then groups, then floors," he predicted. "A lot of tenants don't want to live in a war zone, pay a lawyer, go to meetings every month, picket and yell like a nut. And I don't see a handful of people stopping a project that will save 938 affordable homes. They have a responsibility to their neighbors."

THREE DAYS AFTER KALIKOW announced his new proposal, hundreds of tenants packed the recreation room of Yorkville's P.S. 158. They were there to hear their lawyer go over the landlord's offer, point by point, and to listen to a few encouraging words from local politicians.

Less than 24 hours later, Peter Kalikow faced a far smaller audience in the same room. He'd invited the tenants to this meeting so he could answer their questions and provide details of his offer. Few tenants accepted his invitation, however, and Kalikow's statements went out to a sparse collection of local people, reporters, curious bystanders, and Kalikow's small army of security guards, lawyers, executives, video technicians, and public-relations specialists. It looked as if his pacification plan had failed.

But had it? He later called the meeting "successful beyond my wildest expectations," and insisted that he'd won an important public-relations victory. Obviously, Kalikow is planning for the long run, chipping away where he can. "He could be thinking of this thing as a site for his grandchildren," said another developer. "These people believe they're dynasties." Besides, when you ask for a lot—for example, the largest eviction in the city's history—there's plenty of room to compromise.

The tenants, of course, insist there will be no compromise. "Why should I move one tenant and cause one old lady discomfort so Kalikow can make money?" asked Rozenholc.

What this means, probably, is that the battle of Yorkville will continue for years, in the newspapers and in the courts. In the end, the City and Suburban Homes complex, which was designed as a tribute to capitalism, may turn into a different sort of monument—a war memorial that silently testifies to the distance between landlords and tenants in this city. ■

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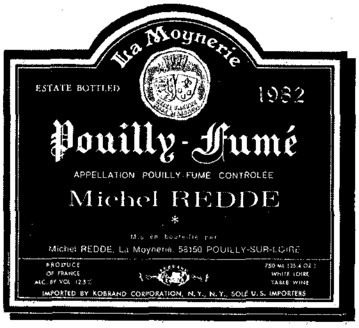

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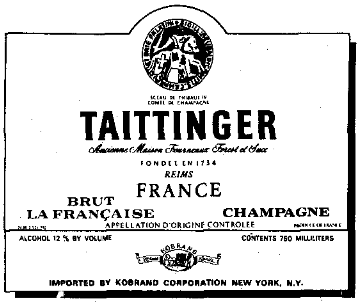

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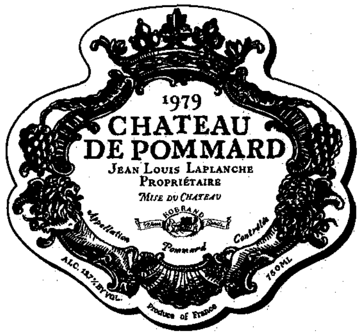

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JEAN LOUIS LAPLANCHE
PROPRIÉTAIRE
MISE DU CHATEAU
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750ML
Produce of France

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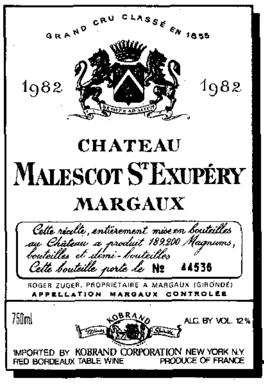

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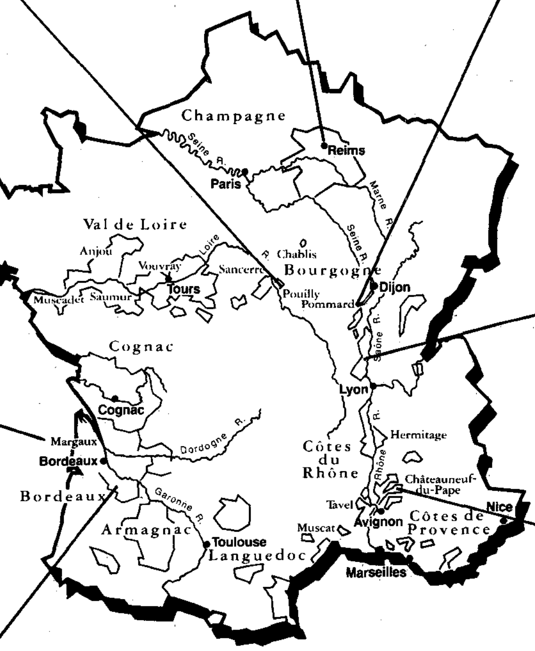

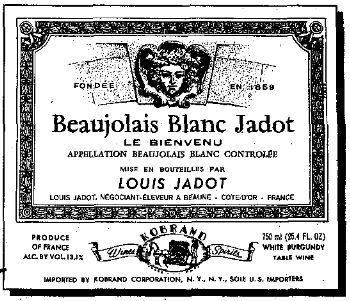

FONDÉE EN 1859
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LE BIENVENU
APPELLATION BEAUJOLAIS BLANC CONTROLÉE
MISE EN BOUTEILLES PAR
LOUIS JADOT
LOUIS JADOT, NÉGOCIANT-ÉLEVEUR A BEAUNE - COTE-D'OR - FRANCE
PRODUCE OF FRANCE
ALC. BY VOL. 13,1%
750 ml (25.4 FL. OZ)
WHITE BURGUNDY TABLE WINE
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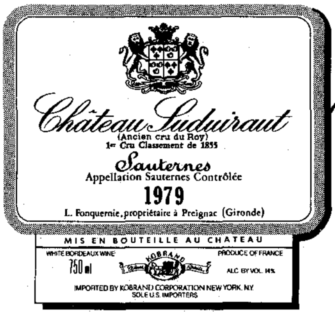

Château Suduiraut
(Ancien cru du Roy)
1er Cru Classement de 1855
Sauternes
Appellation Sauternes Contrôlée
1979
L. Fonquernie, propriétaire à Preignac (Gironde)
MIS EN BOUTEILLE AU CHATEAU
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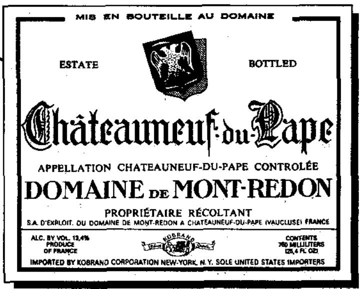

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Movies/David Denby

RED, WHITE, AND HOT

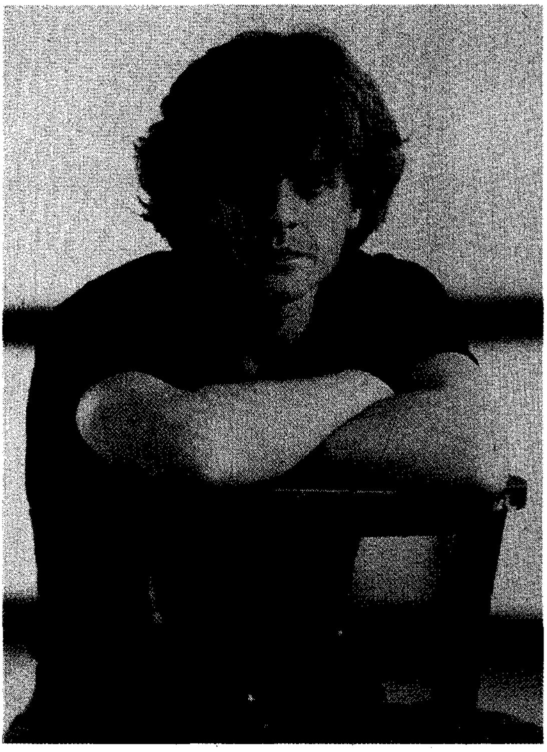
"*. . .White Nights* is melodramatic and manipulative, but dancers like Hines and Baryshnikov disarm criticism. . ."

ONE OF THE FASCINATIONS OF MOVIES IS the way an actor's face or body or personality can overwhelm the most corrupt plot and the silliest dialogue. That's an enduring lesson, isn't it, of the Hollywood cinema of the thirties and forties? No one now "believes" old movies (and perhaps not so many people then believed them, either), but belief isn't quite the issue. A movie like *Casablanca*, or *Camille*, doesn't hold water as serious drama, but something else is going on in it. It's the something else—the mold-smashing power of Bogart or Garbo as screen personalities—that makes for the art of those two pictures and a great many others of the period.

All of which is a way of saying that one can't be very useful as a critic without recognizing both the force of temperament on the screen (even in bad material) and the baffling emotional potency of kitsch. As anyone can see, the story of Taylor Hackford's **White Nights**, like that of his earlier *An Officer and a Gentleman*, is no better than the worst rubbish of 1940. But the critical issue hardly ends there. Awful as some of it is, this is one of the few intensely pleasurable American movies of the year. The sight of Mikhail Baryshnikov on the screen, both as dancer and actor, doesn't silence criticism, but it should at least make it wary.

White Nights, which was devised, shamelessly, by James Goldman and Hackford, and written by Goldman and Eric Hughes, is about a great Soviet ballet dancer, Nikolai Rodchenko (Baryshnikov), who has lived and worked in the West for about a decade. Nikolai is Baryshnikov himself—a defector in search of freedom, an artist who has embraced exile so he can dance the way he wants. On tour, as Nikolai flies the transpolar route from London to Tokyo, the plane develops engine problems and makes an emergency landing. Does it touch down in Greenland? In Alaska? On Mt. Fujiyama? Anyone who grew up at the movies knows the answer. The plane lands in the Soviet Union, where Nikolai is considered a betrayer and a common criminal.

Trapped, Nikolai falls under the control of the sinister KGB operator, Colonel Chaiko (Jerzy Skolimowski), who concocts a shadowy (very shadowy—I never quite understood it) scheme to turn him into a Soviet artist again. Chaiko puts him together with a black American who defected the other way—Raymond Greenwood (Gregory Hines), Harlem tap dancer, deserter from the army during the Vietnam War, and now Soviet people's artist stranded in Siberia, tapping through *Porgy and Bess* for sodden peasants and army officers. As far as we can make out, Chaiko thinks that Raymond's bitterness against America will persuade Nikolai to hate the place. The two dancers meet and loathe each other, but once they begin working out (in a Leningrad rehearsal studio), once they begin *moving*, Nikolai's longing for America is reinforced and Raymond's is rekindled. Dancing leads them to think of escape.

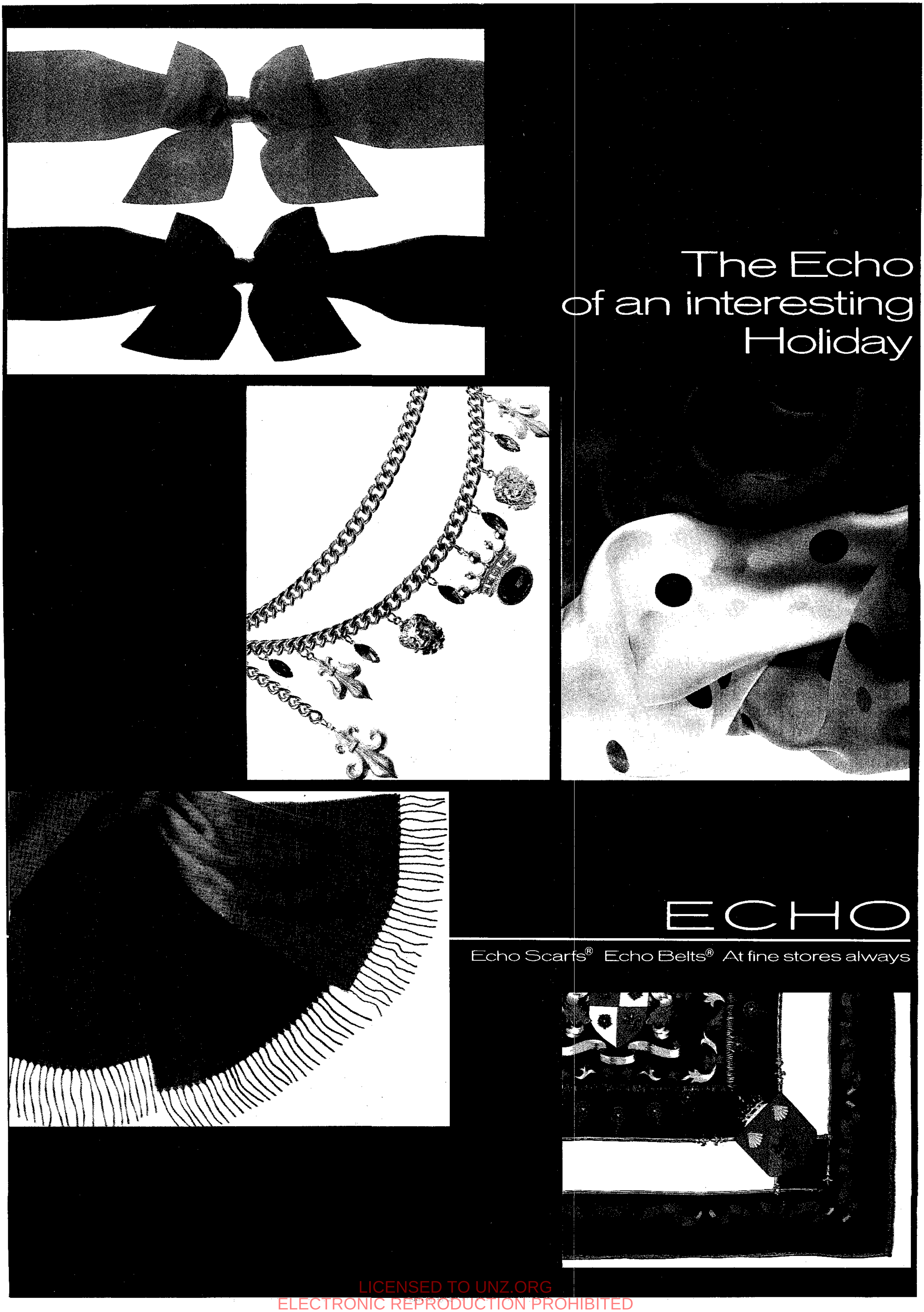


EXILE: *Mikhail Baryshnikov in Taylor Hackford's film.*

White Nights is ham-handedly ideological and completely manipulative; the movie ends with an outburst of harum-scarum action that makes no particular sense and isn't even exciting. Yet there are pleasures, large and small, along the way. As Chaiko, the Polish director Jerzy Skolimowski, himself a refugee from Communism, gives a juicily nasty, coldly ironic performance; Skolimowski's intelligent-scoundrel joviality ("Welkomme hohme, Nikolai!" he booms, as poor Baryshnikov, banged up from the forced landing, lies in a hospital bed) allows one to enjoy the movie without feeling like a patsy. And Isabella Rossellini is touching as Raymond's mousy Russian wife.

Things could have been much, much worse. You look at the movie, and you think, "There but for the grace of God go Norma Shearer and Robert Taylor." Innocents trapped behind enemy lines—a staple of American filmmaking around 1940. At least the couple trapped this time are a pair of great dancers. As choreographed by Twyla Tharp (with Baryshnikov and Hines adding ideas of their own), the dancing in *White Nights* is exciting and fun and even dramatic—the best in American movies in years. And Taylor Hackford's direction is . . . never boring. As we know by now, Hackford comes from the squeezed-washcloth school of cinema; he evidently thinks that characters prove their humanity only by breaking down and crying. (Jeff Bridges practically drenched his shirt in *Against All Odds*.) *White Nights* is tear-stained patriotic melodrama. But the overwrought nonsense has been crafted with undeniable entertainment savvy.

And sometimes with more than that. Riding in the plane before the disastrous landing, Baryshnikov gazes out of the window at the frozen wastes of the Soviet Union below with both apprehension and something like longing. In *White Nights*, his moods are ambiguous. American freedom has meant a great deal to him, but the movie is shrewd and generous enough to suggest that it can't mean everything. Here and there, especially when he says farewell to the Kirov theater, he still misses Russia—or at least the imperial tradition of Russia embodied in its greatest ballet company. Unshaven and tousled, he has a heavy-lidded sadness that is both an uncanny example of melancholy movie glamour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and an idealized image of the exiled artist who can never be completely happy.

As an actor, he instinctively works everything out physically, and this can be odd. I laughed when he ran through the diving airplane, because his dancer's version of running involves so much more graceful, rounded propulsion than is needed for mere speed. When he runs, he's like an opera singer pouring too much voice into a pop ballad. But apart from that, he's mesmerizing to watch, even when he's just slouching somewhere in a corner or walking across an empty rehearsal floor. And he triumphs over a screenplay that could have been a trap. Required to be sarcastic and embittered much of the time, Baryshnikov might easily have come across as pettish and spoiled—a snit. But he delivers the irritable little lines casually, unemphatically, with just enough weight to leave an aura of gloom lingering in the air. Right now, he's not a greedy actor—he doesn't demand that we fall dead at his feet.

The same is true of Gregory Hines. But Hines, likable as he is, doesn't have anything like Baryshnikov's presence. His sorrowful long face, narrow chin extended still more by a goatee, is handsome in repose but doesn't come completely alive until he starts dancing. And Hines can't beat the script, which sets up his Raymond as a loser—a confused, unhappy man who has clearly made a stupid mistake. The force of Hines's attacks on American racism, his anguish over the troubles a tap dancer endures in making a living in America are constantly undercut by our knowledge that he couldn't be worse off in Harlem than in Siberia. Since he screwed up his career by leaving, his principled rejection of America gets lost—he just seems like a whiner.

Hines's Siberian *Porgy* number, on a tiny stage, accompanied by a comically ragged orchestra, is lovely fun, but somewhat later, in his drab little kitchen, he gets bogged down in a misconceived, drunken-dance-of-rage bit in which he taps out his disgust between swigs of vodka. If the episode had been more stylized—done as a formal number in a musical—it might have worked, but staged as it is, *realistically*, it just seems maudlin. From there on, the dancing is pure gold—a remarkable use of dance to enhance dramatic values and move a story forward.

In the Leningrad rehearsal studio, a disgusted Baryshnikov, trapped by the KGB, doesn't feel much like dancing. Trying to taunt Hines, who has become his jailer, Baryshnikov puts some American rock music on his tape deck and does a series of hostile, mocking riffs—show-off pirouettes, a bit of insulting pseudo-tap, some snaky put-on ecstasies. Twyla Tharp is at her most engaging when she turns dancer's play, dancer's patter—

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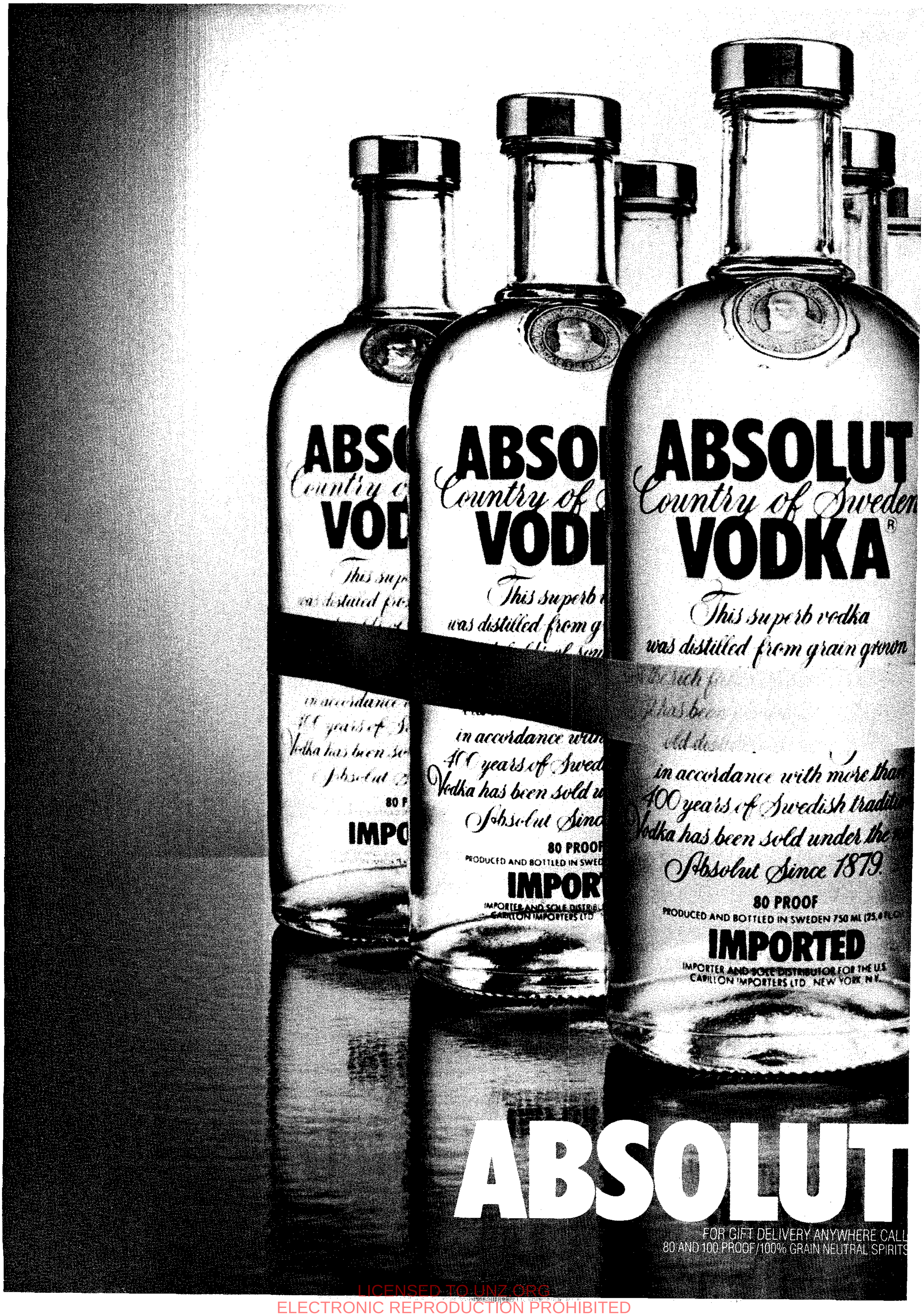
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even the resistance to dancing—into dramatic dance numbers. A bit later, Baryshnikov leaves, and Hines turns the music on again. He has never heard this kind of music (post-disco, electronic funk, and very complex rhythmically), so he works into it slowly, striding around the room, building up momentum by pumping his arms, and then he takes off into a glorious tap number. Soaring, he breaks into a grin, and the movie's meanings lock into place.

There's an exciting and moving companion piece—the emotional high of the film. Sitting on the stage of the Kirov, Baryshnikov's old lover and partner (Helen Mirren) plays, on *her* tape deck, a brazenly sarcastic song by the forbidden Vladimir Vysotsky. A director of the company, she wants to impress Nikolai with her freedom so he'll dance for her. Baryshnikov responds to this by dancing Vysotsky's song, thrusting his arms out while somehow sliding backward on one knee—incredibly violent and aggressive stuff. He's saying, in effect, "Screw you, look at *me!* In America, a Russian can dance for the public the way the forbidden Vysotsky sings." Corny? Maybe, but it's extremely powerful. And the idea that a Russian can be truly Russian only in America is outrageously satisfying.

Twyla Tharp's choreography, in which the usual divisions between classical and pop are joyously broken down, makes its point about American freedom a lot more gracefully than the movie's sourly insistent anti-Soviet ragging. Inevitably, the two men dance together. What starts as a simple stand, walk, and turn becomes an exhilarating series of flying, twisting leaps. *White Nights* lays on the patriotic bluster all too heavily—as if we wouldn't *get* it, as if we might be lost if the movie were done with a little subtlety. But with these two hanging in the air, you would have to be blind to dismiss this movie as simple trash.

In brief: IN **One Magic Christmas,** MARY Steenburgen, a heroically put-upon wife (two kids, no money, husband out of work), incurs the displeasure of Santa Claus. The rattled Mary won't say "Merry Christmas," she won't mail her daughter's letter to Santa. So the angel Gideon, in the comically morose person of Harry Dean Stanton (lots of Christmas cheer in those sour-mash eyes), is dispatched by Santa to apply a little pressure. And with Gideon's gentle interference, bad goes to worse: Husband gets shot trying to stop a bank robbery; kids are whisked away by the robber. Eventually, Mary comes around. Gee, how nice. This bit of seasonal fun, from the Disney people, is the first film I've ever seen that makes me think that the white-bearded reindeer lover was an out-and-out sadist. Call Dr. Bettelheim before sending your kids to this one. ▬

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THE ROAD TO MANDALAY: *Burmese cooking, a marriage between Indian and Thai.*

Zula (1260 AMSTERDAM AVENUE, AT 122nd Street, 663-1670) is a small Ethiopian restaurant run by two native Ethiopians, Yohannes Tecle and Kindan Tisfay, who have managed to keep the East African cuisine intact and the surroundings simple. The twenty tables are covered with beige tablecloths, and primitive paintings brighten the wood-paneled walls.

Food is served Ethiopian-style—on a large tray instead of on plates, with very thin, moist white pancakes in place of utensils. Salad is included on every tray, as are mounds of the white pancake bread called injera.

Go for variety and share dishes with your companions. (There are only a few appetizers here; the focus is on the main courses.) Zigni ($5.50)—tender lamb slowly cooked in Berbere sauce, a searing mixture of jalapeño peppers, curry, black pepper, and garlic—is an excellent way to begin.

'Allicha ($6) is a delicious, and milder, option: Small pieces of lamb are sautéed in butter with chopped onions and green peppers. And for those who like it both ways, there's fitfit ($5.95), a delightful hodgepodge of two lamb stews, one hot, one not.

S'ebhi derho, chicken stewed in a curry sauce (specify if you want the dish hot, $5.50, or mild, $5.75), is topped with a hard-boiled egg—an Ethiopian delicacy—and plain yogurt, an appealing touch. As good as the lamb and chicken dishes are, though, the specialty of the house is beef, both cooked and raw. Raw? Yes, but you can ask to have it lightly heated.

T'ibsi ($6.35) is morsels of beef sautéed in butter with green peppers, cumin, and onions. Zihla is large cubes of raw beef that are dipped in 'awaze sauce—Berbere sauce spiked with lemon juice. (If you prefer, you can have the beef heated, a dish called gored gored—$6.95.) The stewed lentils, known as timtimo ($4.35), go quite well with the beef dishes, as does shiro—puréed chick-peas braised with onions and garlic ($4.95). The smooth mildness of the vegetables complements the fire of the beef.

KHYBER PASS: *Mountain cuisine.*

Zula has only one dessert—a rum-raisin cake ($1.75) packed with walnuts and glazed with honey, perfect with the strong espresso ($1).

The restaurant has domestic and imported beers ($1.75 and $2), a honey wine, which is amber-colored, fruity, and refreshing ($2.50 a glass), and a full selection of mixed drinks.

Zula is open daily noon to midnight. C.B., D.C., M.C., V.

Food—Good and hot
Service—Pleasant
Ambience—Exotic

HOME-STYLE PERUVIAN COOKING HAS made its way from Ayacucho, a town 9,000 feet up in the Andes, to Tenth Avenue by way of Falipe Falcon and his daughter, Luz Falcon de Parades. Nothing much got changed along the way. **Peruvian Restaurant** (688 Tenth Avenue, near 49th Street, 581-5814) is quite plain, decorated simply, with a veritable jungle of plastic plants. There are six booths and six tables in the long, narrow dining room. The printed menu lists all the specials of the day along with the regular offerings, but be warned: Several items are generally unavailable on any given night.

The "entradas" (appetizers) are so generous that they should be shared or eaten as main-course dishes. Pariheula ($5) is a Peruvian bouillabaisse teeming with mussels, large slices of squid and conch, small shrimp, and large clams. The seafood is poached in a rich codfish stock flavored with tomatoes, oregano, and fresh, sliced ginger. Another hearty soup is sancochado ($3), made with rice and large chunks of beef, spiced with oregano and mint.

Falipe's superb tamales ($3) are moist cakes of cornmeal stuffed with sliced roast pork, hard-boiled egg, and olives. Luz explains that in Peru the tamales are steamed in banana leaves; here on Tenth Avenue, they have to compromise and

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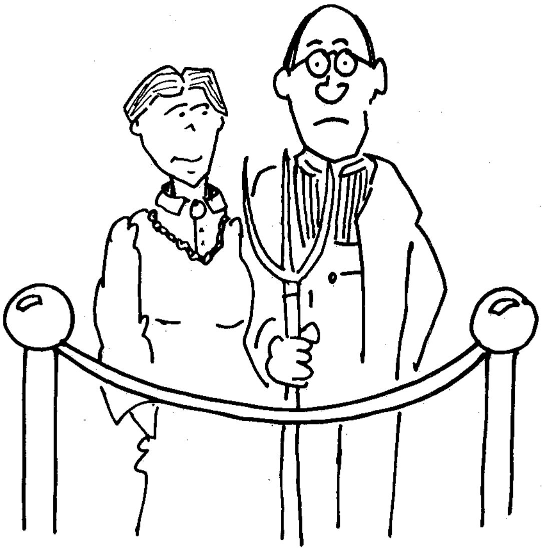

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use aluminum foil, but Luz swears that the taste is the same.

Mashed-potato pie—causa rellena ($4)—is filled with cod, flavored with lemon and chilis, and smoothed with mayonnaise. A creamy avocado is packed with lemony chicken salad for palta rellena ($4). And the ceviche mixto ($6)—raw octopus, conch, and shrimp, marinated in a lime sauce spiked with onion—is so delicious, it's simply unsharable!

When you move on to main courses, the adventurous should sample cau-cau (pronounced "cow-cow"), tripe sautéed with potatoes, onions, turmeric, and lots of garlic, then heaped on a bed of white rice ($4). Escabêche ($6) is the best of the fish offerings; the fried cod is smothered with a tasty mixture of sliced onions and green and red peppers. Picante de camarónes ($6) is, of course, piquant—the shrimp are sautéed with tomatoes and hot peppers.

Take a side trip to Paris with the bistec encebollado ($6), a fine piece of beef, broiled to perfection, served with the best French fries I've had in a long time. Lomo saltado ($6) means "jumping meat" in Spanish; here at Peruvian, tender strips of steak jump with onions, potatoes, and tomatoes, in a sauce unexpectedly livened with soy.

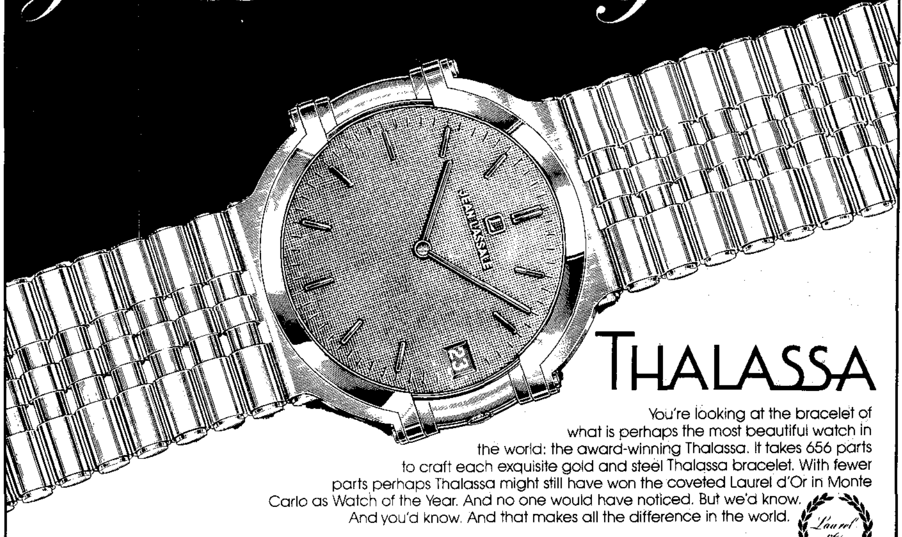
Don't expect lots of vegetables and salads here—"With vegetables, you have to eat all day to feel full!" says Luz. If you like your food extra spicy, there's a jar of homemade green hot sauce, made with jalapeño peppers, on every table. Then, cool off with a good Peruvian beer or chicha morada ($1), a purple-colored corn drink. The desserts are limited: Luz's rice pudding (80 cents) and a grape Jell-O mixed with little bits of fresh fruit (80 cents).

Peruvian Restaurant is open daily 11 A.M. to 10 P.M. No credit cards.

Food—Very good
Service—Pleasantly slow
Ambience—Homey

ON MANHATTAN'S FRONTIER ZONE, ST. Marks Place, I unearthed a new Afghan restaurant below sidewalk level. **Khyber Pass** (34 St. Marks Place, 473-0989), owned by a former chief justice of Afghanistan, Sayed Shah, is so bizarre in appearance that it will set you dreaming about Afghanistan and its gallant mountain people.

The restaurant is large, with attractive exposed-brick walls. A magnificent embroidered Afghan wedding dress studded with silver coins hangs on the wall, and carpets are strewn everywhere—on the walls, floors, even on the tables. Hanging plants cascade between the columns that divide the dining room into two cozy halves. And two niches with low tables and large cushions are there for those who want to eat Afghan-style, crouching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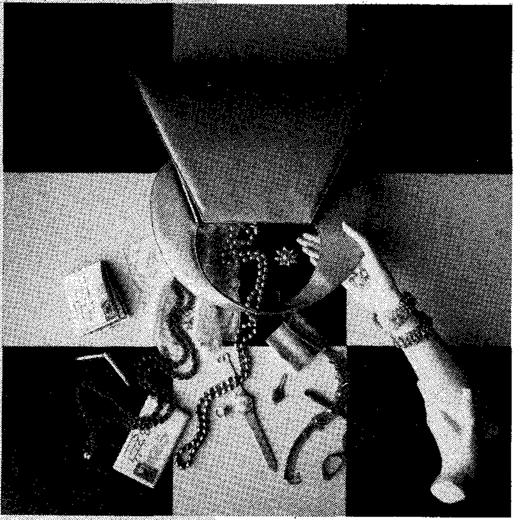
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beside their table with legs folded neatly underneath.

The cook, with his immense black mustache, appears quite at ease at the stainless-steel range visible at the rear of the restaurant. Sayed Shah, in traditional robes, greets guests at the door, and a bearded old man, his father, resplendent in white baggy pants, turban, and embroidered shirt, wanders about the restaurant to complete the Afghan atmosphere.

The menu is short, with three specials every day—a soup, an appetizer, and a main course. Rich lamb soup ($1.35) is made with homemade noodles and green peas; the lamb is spiced with hot pepper, mint, and garlic, and a dollop of yogurt floats in the center. Chewy, finger-shaped Afghan bread, sprinkled with herbs, comes with the soup. Zucchini ($1.75) sautéed in a paste of red peppers, yogurt, and minced lamb is delicious.

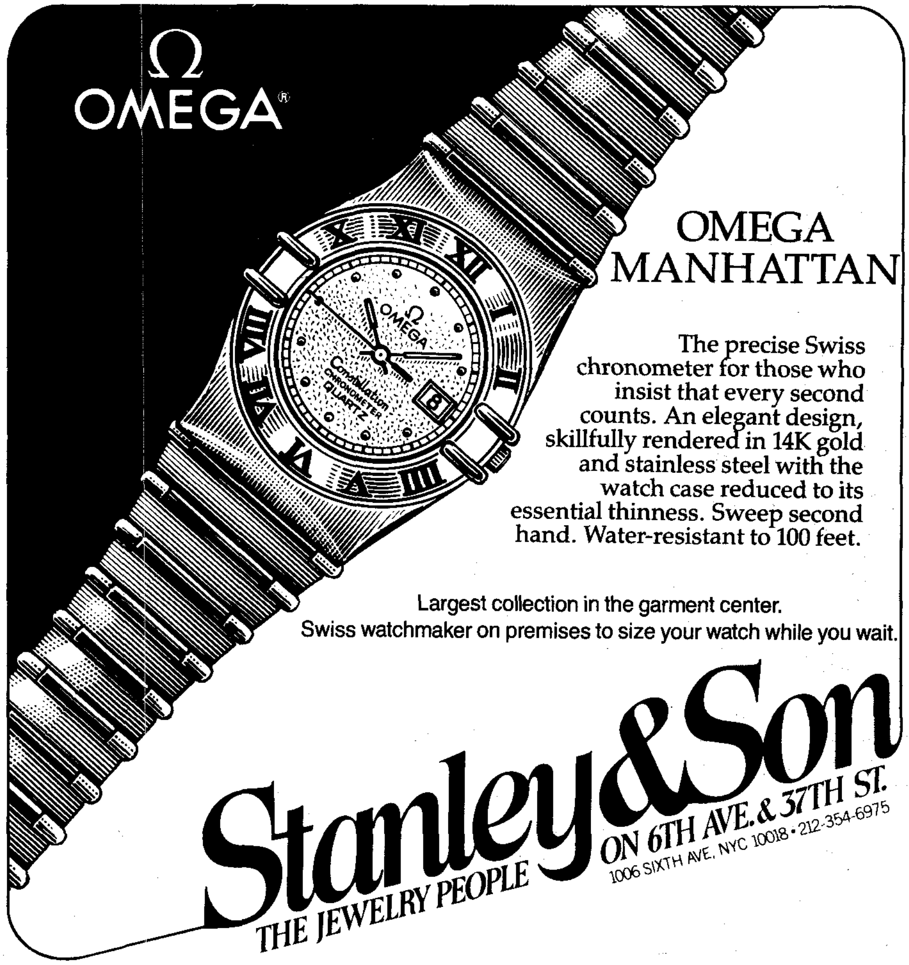
The best appetizers, though, are the sambusa and aushak dumplings ($1.75 a plate). Sambusas are light, crunchy triangles of deep-fried dough, filled with puréed lentils, chick-peas, and lamb, scented with coriander. Aushaks, which resemble ravioli, are almost as delectable. The dumplings are stuffed with lamb and chopped scallions, carefully steamed, then drenched in a sauce of lentils, sour cream, and yogurt. The transparently thin dough practically melts in your mouth.

Heading the list of entrées are, surprisingly, omelets ($2.75), which have spinach or cheese fillings. The spicy chicken and lamb curries ($5.95) are cooked with saffron, cloves, cardamom, and just a touch of cinnamon, and are accompanied by brown, unpolished basmuttee rice.

"Pasta Afghani" ($3.75), a marriage of Italian and Afghan cuisines, is topped with tomato-yogurt-and-garlic sauce. When mixed with the tomatoes, the yogurt gives the classic sauce a totally new dimension. The specialty of the house is quorma baunjaun ($6.75): Leg of lamb is shredded and sautéed with onions and green peppers; basmuttee rice is served on the side.

The restaurant would not be Afghan if it did not have kabob dishes ($7.25). The lamb kabobs are unquestionably the best. Large pieces of tender lamb are marinated in yogurt and chopped coriander and broiled to perfection.

If you have room left for dessert, you're in luck. Phirnee (impossible to pronounce; just point at the menu) is a delectable rice custard, not overly sweet, made with rose water, rice flour, heavy cream, and pistachios ($1.75). There is also a very sweet baklava, filled with nuts and soaked in honey ($1.75). Green tea with a float of cardamom seeds (65 cents) is served from a magnificent brass samovar that commands a corner of the res-



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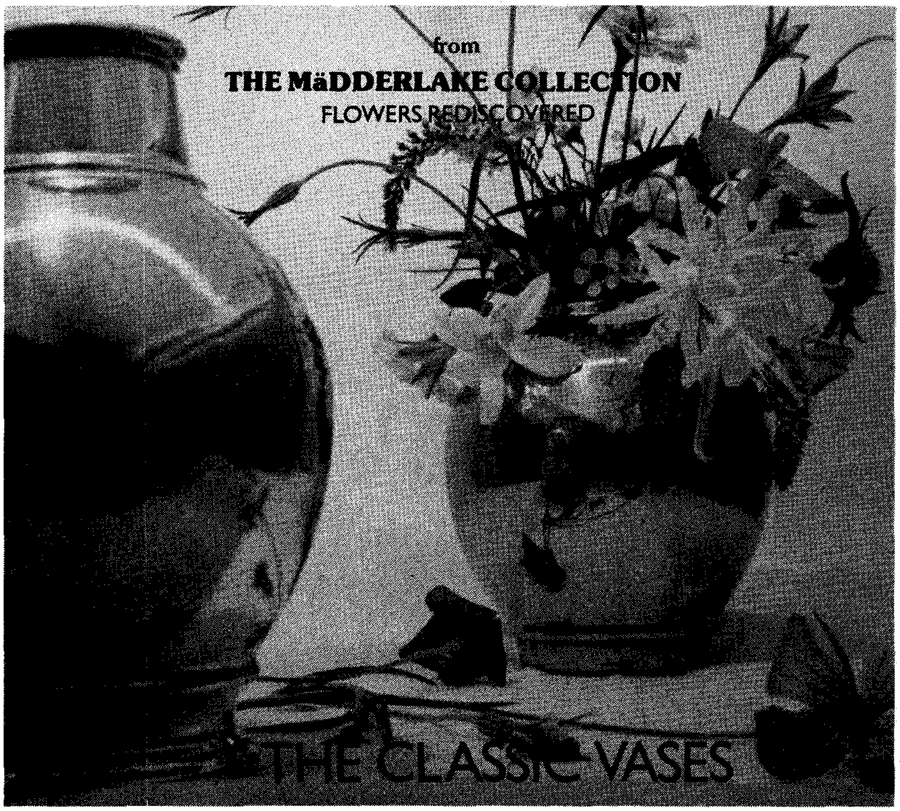

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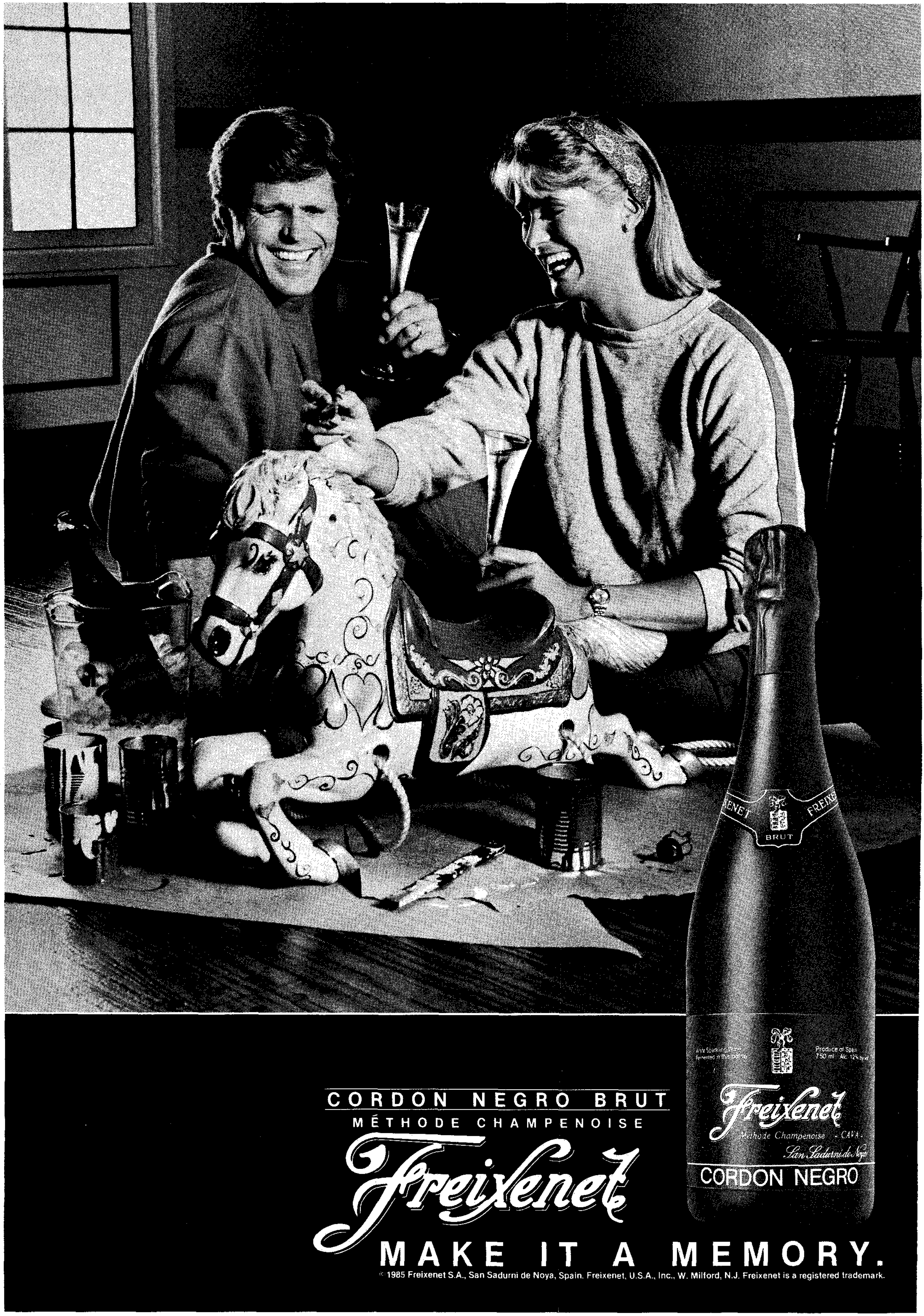
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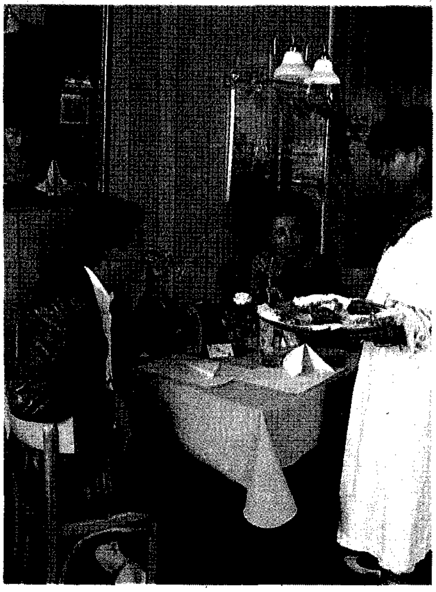
taurant, reminding Sayed Shah of the country he left behind.

Khyber Pass is open daily 4 P.M. to 1 A.M. No credit cards.

Food—Very good
Service—Slow
Ambience—Bazaarlike

IRENE "KHIN KHIN" WONG IS A GRACIOUS and beautiful businesswoman who, with Kipling's ghost as her mentor, opened **The Road to Mandalay** (380 Broome Street, 226-4218) seven months ago. This handsome Burmese restaurant is a subdued dining oasis, graced by bamboo paintings of Burmese landscapes, large fans, and baskets of fruit and vegetables that are actually used by the kitchen.

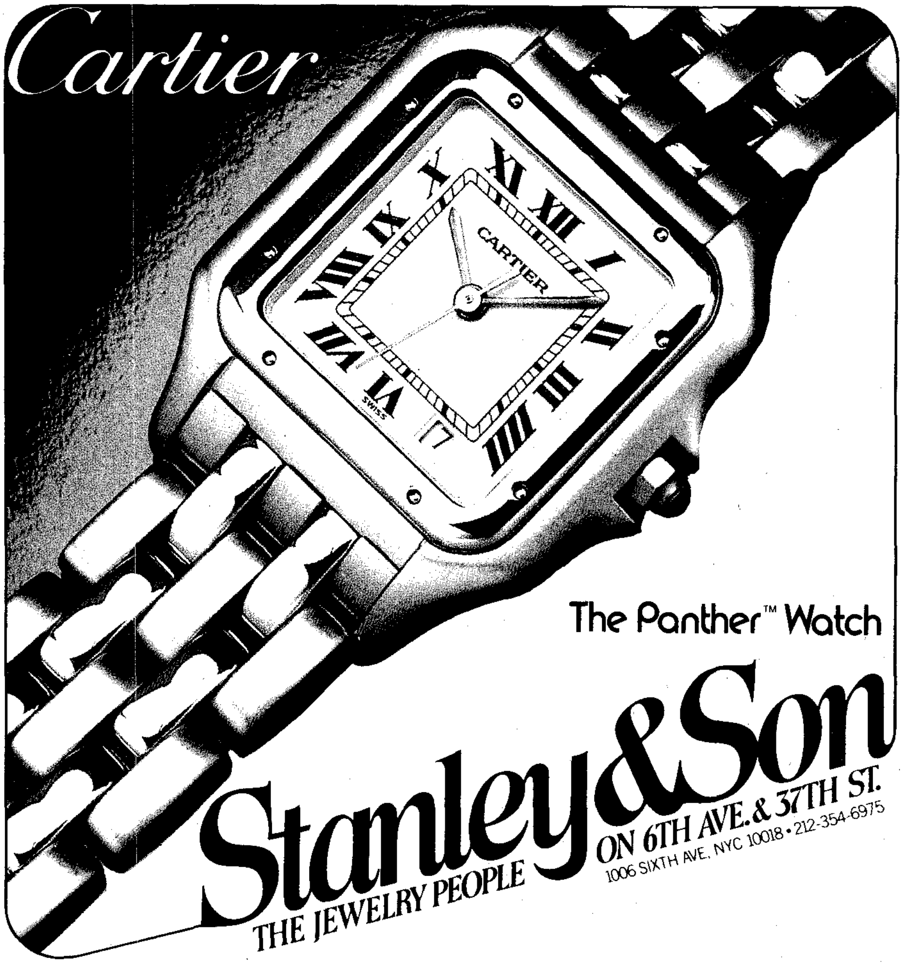
Khin Khin (Burmese for "friendly") explains that Burmese cuisine falls somewhere between Thai and Indian. The first course illustrates her point deliciously: Coconut-noodle soup ($2.95) is a light, creamy broth with egg noodles, curried chicken, slices of hard-boiled egg, and a sprinkling of coriander. The fish soup ($2.95) is loaded with lemon grass, thin rice noodles, chunks of fish, and crunchy little yellow beans.



ZULA: *Authentic Ethiopian dishes.*

The appetizers are so tempting that my companion and I decide to make a dinner out of a selection. We begin with calabash ($2.75), a sort of green pumpkin, batter-dipped and lightly fried. The smooth texture of the vegetable contrasts wonderfully with the crunchy golden crust. "Golden Triangles" ($2.25), thin pastry shells filled with cumin- and chili-spiced potatoes, are dipped in a fiery red-pepper sauce. By now, we're gulping beer to cool off.

Beef satay($2.95) is marinated in a gingery fish sauce, then broiled on bamboo skewers and served with a milder chili sauce mixed with peanuts. Finally, we enjoy a shrimp salad ($3.95) tossed in a lime-juice vinaigrette that has a touch of



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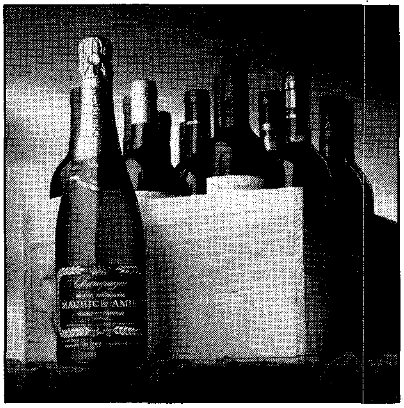

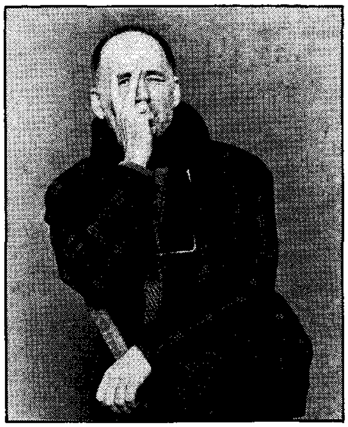

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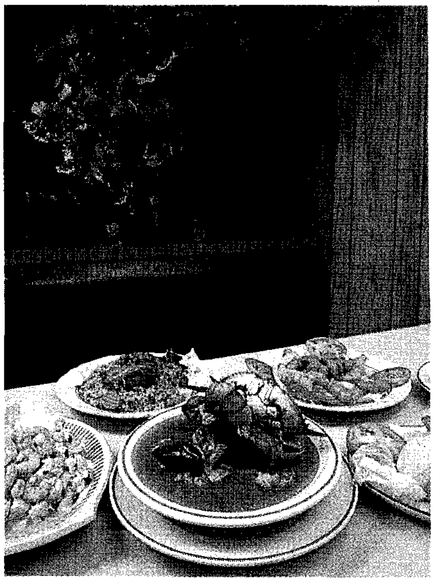
garlic. Two kinds of bread are served: a sort of buttery pancake called thousand-layer bread ($2.50)—no, I didn't count—and nan-pya, a thin, pitalike bread fried in ghee ($1.25).

A few days later, I return to try the rest of the menu. Among the three noodle dishes, the best is "Street Market Noodles" ($4.50)—they're served in the streets of Rangoon, much like Sabrett franks are here. Fresh, thin egg noodles are mixed with bits of fried duck meat. Pan-thay noodles ($4.75) are a jumble of tomatoes, chicken, cabbage, and bean sprouts, stir-fried in curry sauce.

On weekend nights, there are usually two specials—an appetizer and a main course. The seafood special the night I am there is prawn curry ($7.95) with a dark, rich tomato base. An important thing to remember when ordering curries here: "Mild" means hot, "medium" means the devil's knocking, and "hot" means he got in. Coconut rice (75 cents) is a wonderful accompaniment to the many curries available: chicken ($6.75), beef ($6.75), and vegetable ($5.95).



PERUVIAN: *Generous seafood "entradas."*

A more delicate, though well-spiced dish is baby shrimp with straw mushrooms ($6.95), stir-fried with bamboo shoots, garlic, and scallions. The beef kabot ($6.95) is smothered in green and hot red peppers and a few sprigs of mint.

Your final destination on the road to Mandalay is dessert: a soft, custardlike coconut cake sprinkled with poppy seeds ($2.50 for a very large portion), or the thousand-layer bread made with coconut cream and sugar ($2.75), neither too sweet nor too heavy. Mango and guava juices, Canadian ginger beer, regular beer, and wine are all available.

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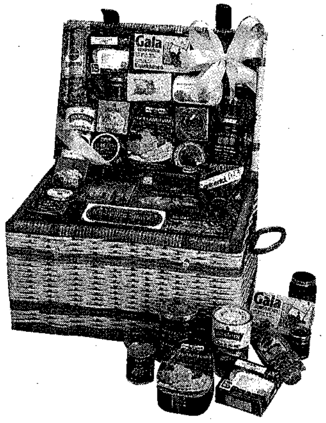

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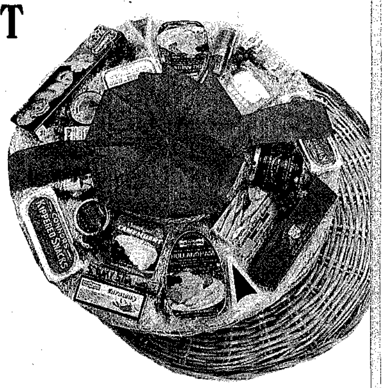

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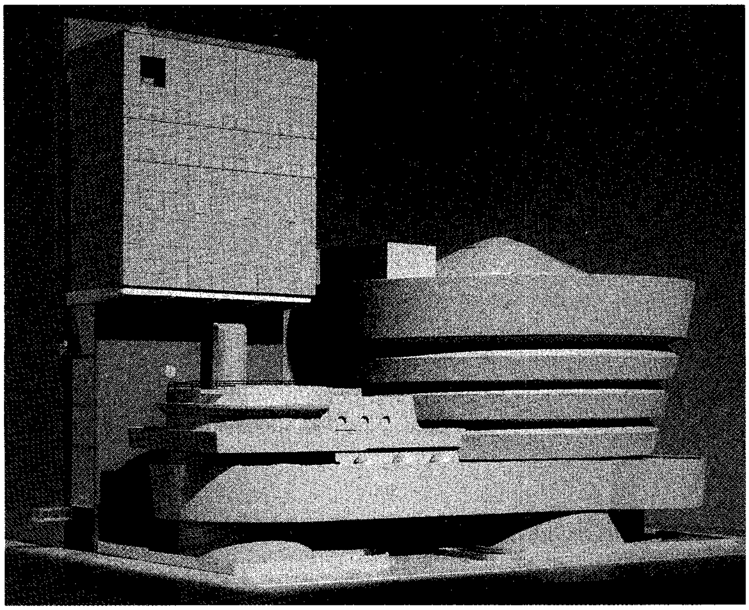
DOING RIGHT BY WRIGHT

> "...Gwathmey and Siegel have taken on the Guggenheim Museum and shown that past greats can evolve without expiring..."

THERE IS NO MORE DAUNTING DEITY IN the pantheon of American architecture than Frank Lloyd Wright. His cranky ways and undisputed genius gave this country an artistic legacy that ranks easily with the work of Le Corbusier and Mies van der Rohe. Understandably, adding to a Wright building is a job many architects might well consider suicidal. But Charles Gwathmey and Robert Siegel, partners in the New York firm of Gwathmey Siegel & Associates, not only have accepted the risk but have taken on Wright's great masterpiece, the Solomon R. Guggenheim Museum. And they have not merely survived but excelled. In the process, they have created an outstanding example of how to accommodate this city's inexorable pressure for change while honoring and amplifying the best of the past.



INSPIRED ANOMALY: *A model of the Guggenheim with the proposed addition.*

Like many of New York's museums, the Guggenheim needs more space. Unlike the Whitney, which wants to more than double its size (with its proposed hulking Michael Graves pastiche), the Guggenheim is after a mere 13,000 additional square feet. (The present building contains 80,000 square feet.) While zoning would permit a larger structure on the site, the museum has proposed a $9-million, seven-story tower extending over the four-story annex at the northeast corner of the existing building. The addition will not alter the original design; it is intended to increase the museum's exhibition space and consolidate services now tucked into odd corners of the Wright building.

That building has always been an inspired anomaly in New York. It is a literally uplifting piece of sculpture, and the space encircled by the spiraling ramps is one of the greatest interiors anywhere. On the other hand, the Guggenheim might well *be* anywhere. Indeed, some critics have suggested that the building was proof of how much Wright, the father of the Prairie School of architecture, hated cities—and New York in particular. The building wraps itself in its helical cape, turning relentlessly in upon itself and showing not the slightest interest in either Central Park or the buildings that cluster on three sides. By today's contextual standards, the Guggenheim is a disaster.

Even in isolation, the massing of the original Guggenheim is unresolved; the great spiral of the "large rotunda" seems ready to spin off from—or sink—its lesser partner to the north. Nevertheless, the museum has endured, becoming a splendid monument to a great—if very different—moment in architecture. No book on modernism would be complete without a photograph of it.

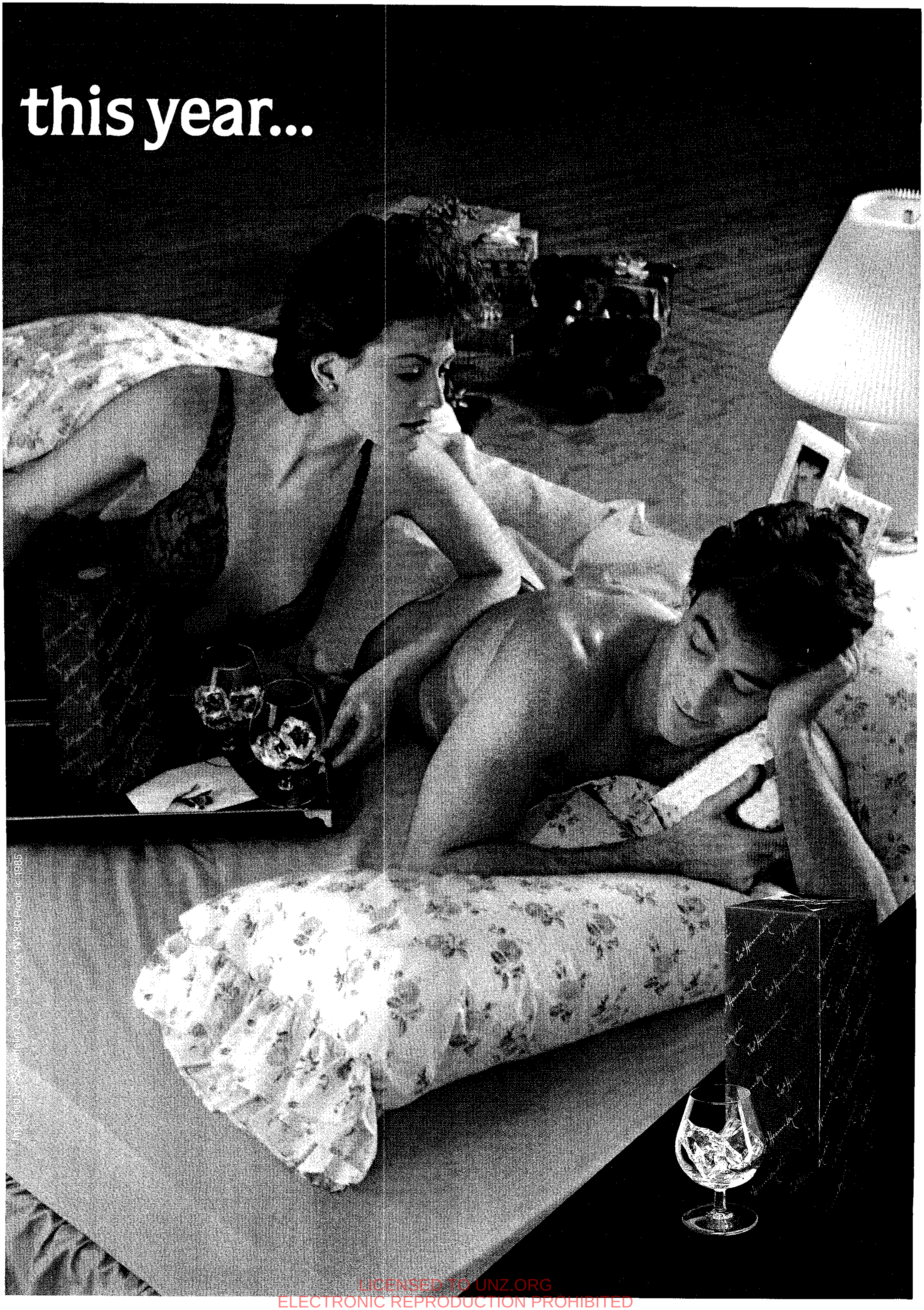
Having rejected as impractical several proposals for expanding the museum beneath the existing building (or renting additional space elsewhere), Gwathmey and Siegel proposed positioning a narrow slab roughly where Wright himself had suggested a fifteen-story addition in 1952. The plan has been steadily refined from the one that was made public last February; the final version was released only two weeks ago.

Under the new plan, the (renovated) interior of the old building would connect directly with the addition at five levels, creating an uninterrupted flow between the new and the old spaces. The plan would more than double the present area for the museum's permanent collection—and for the first time allow the public access to all of the Wright original. Transforming into galleries what was once office space will also allow visitors to view rectangular works of art in the Guggenheim while standing on a *flat* floor. (The Guggenheim show that best exploited the ramps was the 1964 retrospective of works by Alexander Calder, whose mobiles were allowed to dangle freely in the unorthodox space.)

In addition to the new exhibition areas for the permanent collection, the tower will provide facilities for art storage and conservation. It will also permit the museum to bring its library and archives—now housed elsewhere in the neighborhood—into the main building. The rest of the tower space will be given over to offices, elevators, fire stairs, and assorted mechanical necessities. The museum's restaurant, which was to be on the top floor of the tower, has been transferred to the top level of the "small rotunda," where it will benefit from Wright's wraparound skylight. One of the most recent additions to the design is a truncated glass cylinder that pokes out of the roof behind the small rotunda (adding an architectural element to what will become a sculpture garden). The cylinder houses a staircase connecting the old building to the upper galleries.

In dealing with the outside of their building, Gwathmey and Siegel faced two of the hazards common to the process of tampering with greatness. One is the urge to ape—which would have been fatal in competition with so original a talent as Wright's. The other is the impulse to create a deliberate contrast. Here, too, the power of Wright's conception would more than likely have humiliated the most resourceful of upstarts. The Gwathmey Siegel solution deftly avoids the pitfalls

Photograph by Dan Cornish/ESTO.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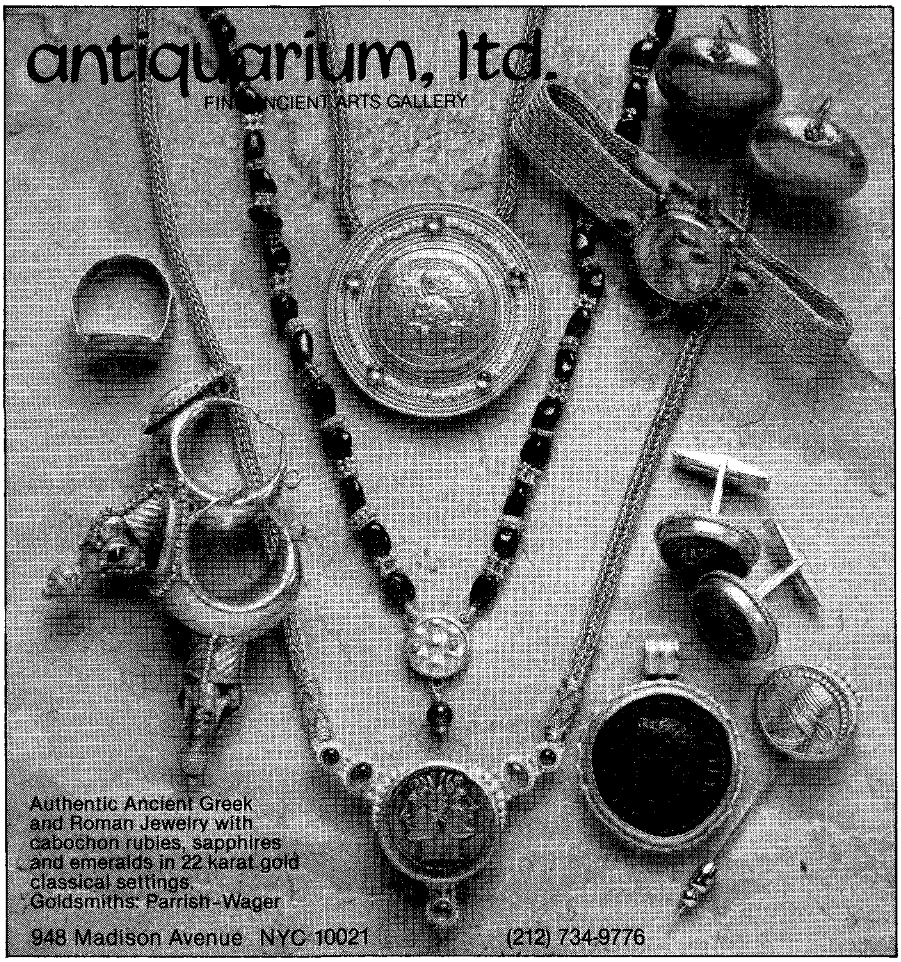

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while standing on its own. Unlike the Graves design for the Whitney, this one participates without oppressing.

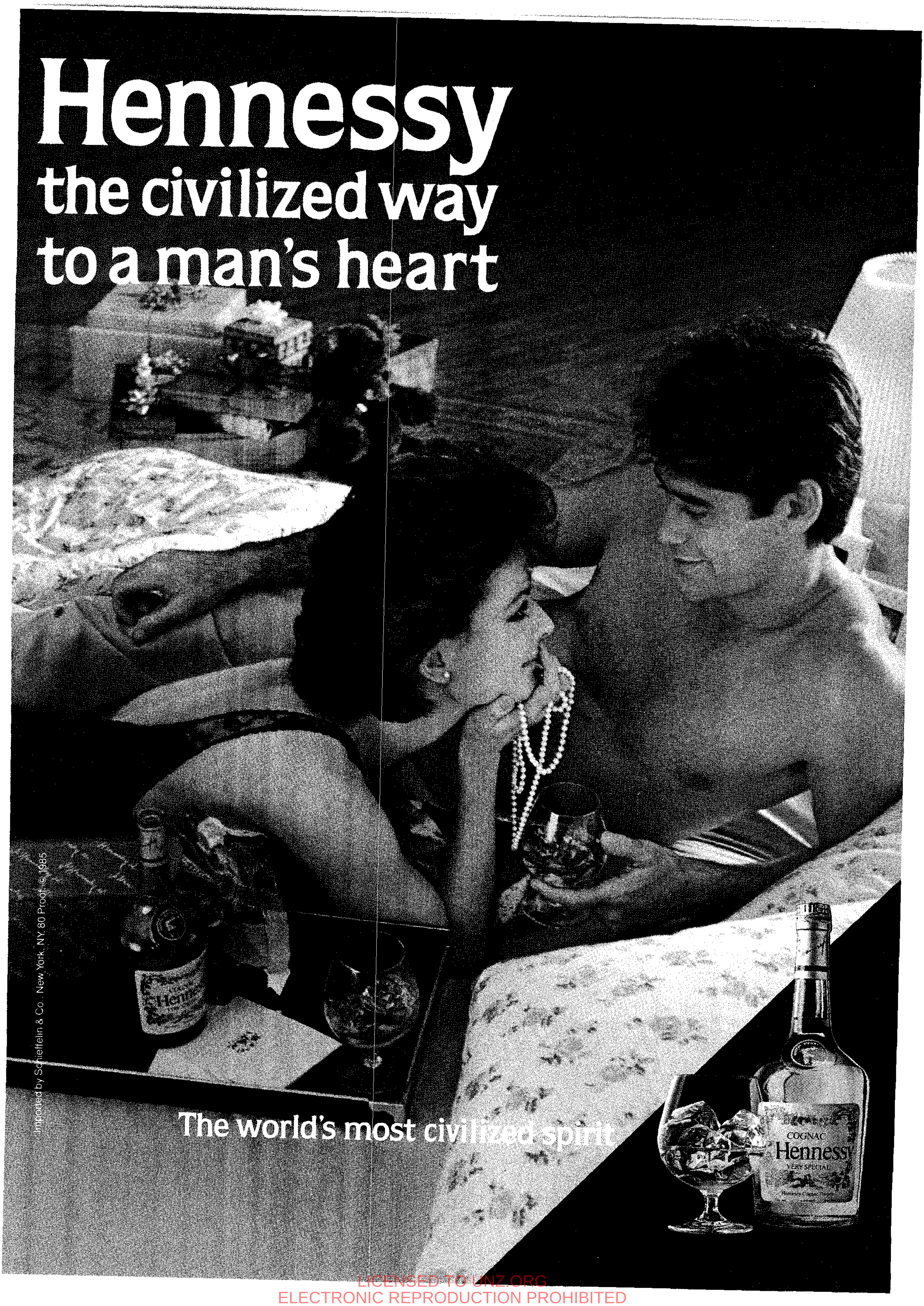
The exterior of the tower permits Wright's large rotunda, which remains separated from the new building by a substantial slot, to "rotate" freely in its own space. The addition will rise behind the small rotunda, which Gwathmey accurately describes as "a victim of the building behind it." The varied forms of the slab—which will be clad in beige ceramic tiles, gray-green porcelain, and cream-colored concrete—create a distinctly contemporary presence. But the knowing alignment of those forms with the forms and axes of the Wright building creates an effective visual link. The small rotunda gets a much needed "backdrop," which simultaneously sets off the Wright structure and, by creating a third major element in the present two-part composition, steadies what is now a somewhat unbalanced equation.

And it's all done with a positively Renaissance passion for proportional relationships. (The architects have relied in part on their rigorous geometric analysis of Wright's design.) The result is that what might have been an overbearing mass settles in as a comfortable companion. Its small-scale details even help knit Wright's rather forbidding masses into the textured fabric of the surrounding neighborhood. With good reason, Robert Siegel can say that he and his partner have "made a contribution to the weakest aspect of the Wright scheme."

Months of official review lie ahead. Additional fine-tuning of the design is inevitable. Some residents of the apartment building behind the proposed addition will lose their views of Central Park and can be expected to protest with vigor. But since the museum is not a designated landmark, the substantive objections should be limited to some relatively minor zoning variances.

There is a temptation in architecture—especially during such stylistically unsettled times as these—to imbue moments in the past with perfection. What may once have seemed scandalous can become sanctified by simple virtue of its familiarity. There is no question that Wright's Guggenheim Museum has survived on its extraordinary merits as well. But no work of architecture should be considered impregnable to change. The test must be the quality of that change—and the quality of the whole once the change has taken place. (That's why the proposed tower next to St. Bartholomew's Church on Park Avenue is so bad; the tower scheme is inferior architecture, but almost anything at its scale would overwhelm both the church and the invaluable open space next to it.)

The Gwathmey Siegel proposal for the Guggenheim proves that the past can evolve without expiring. ■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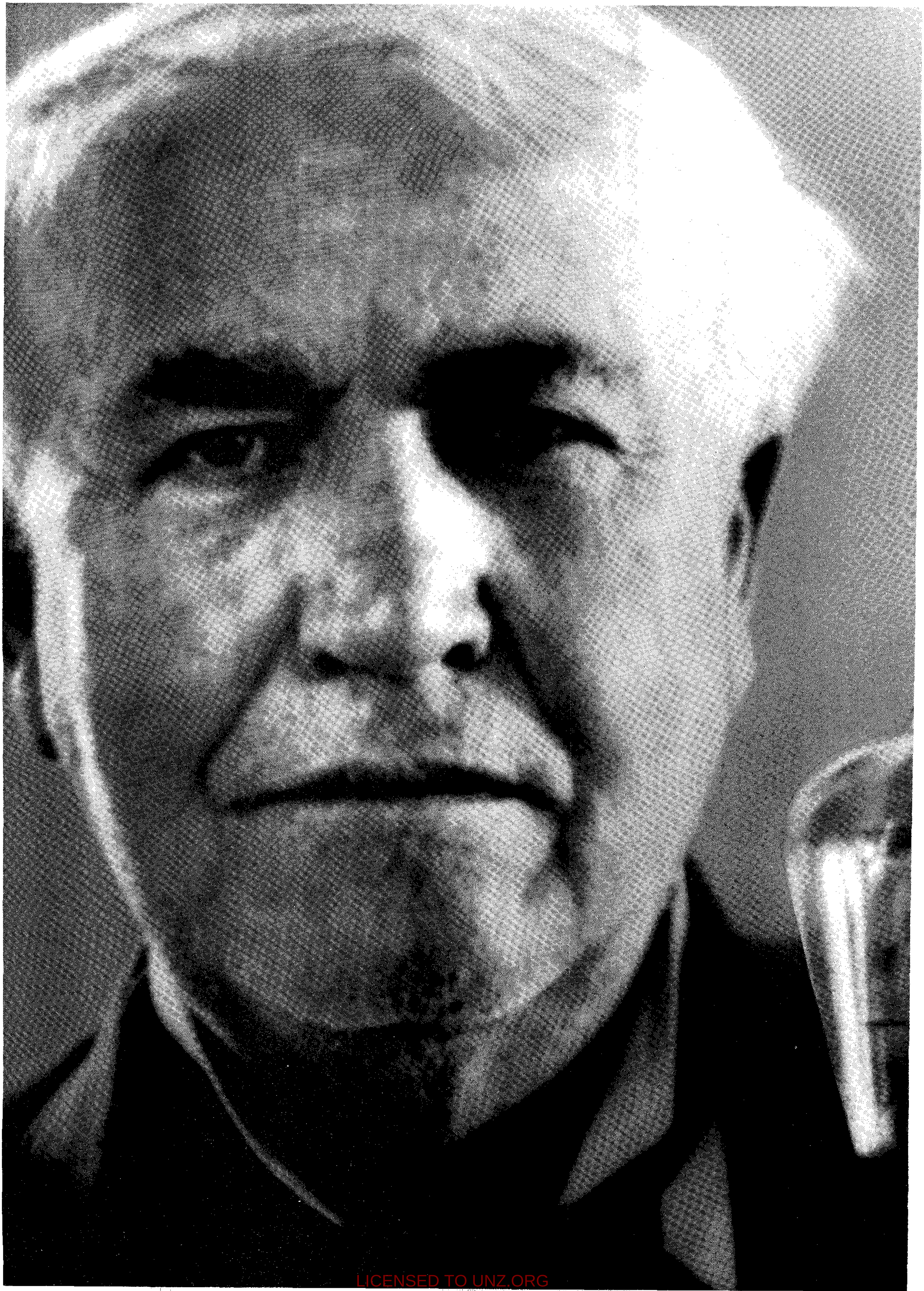

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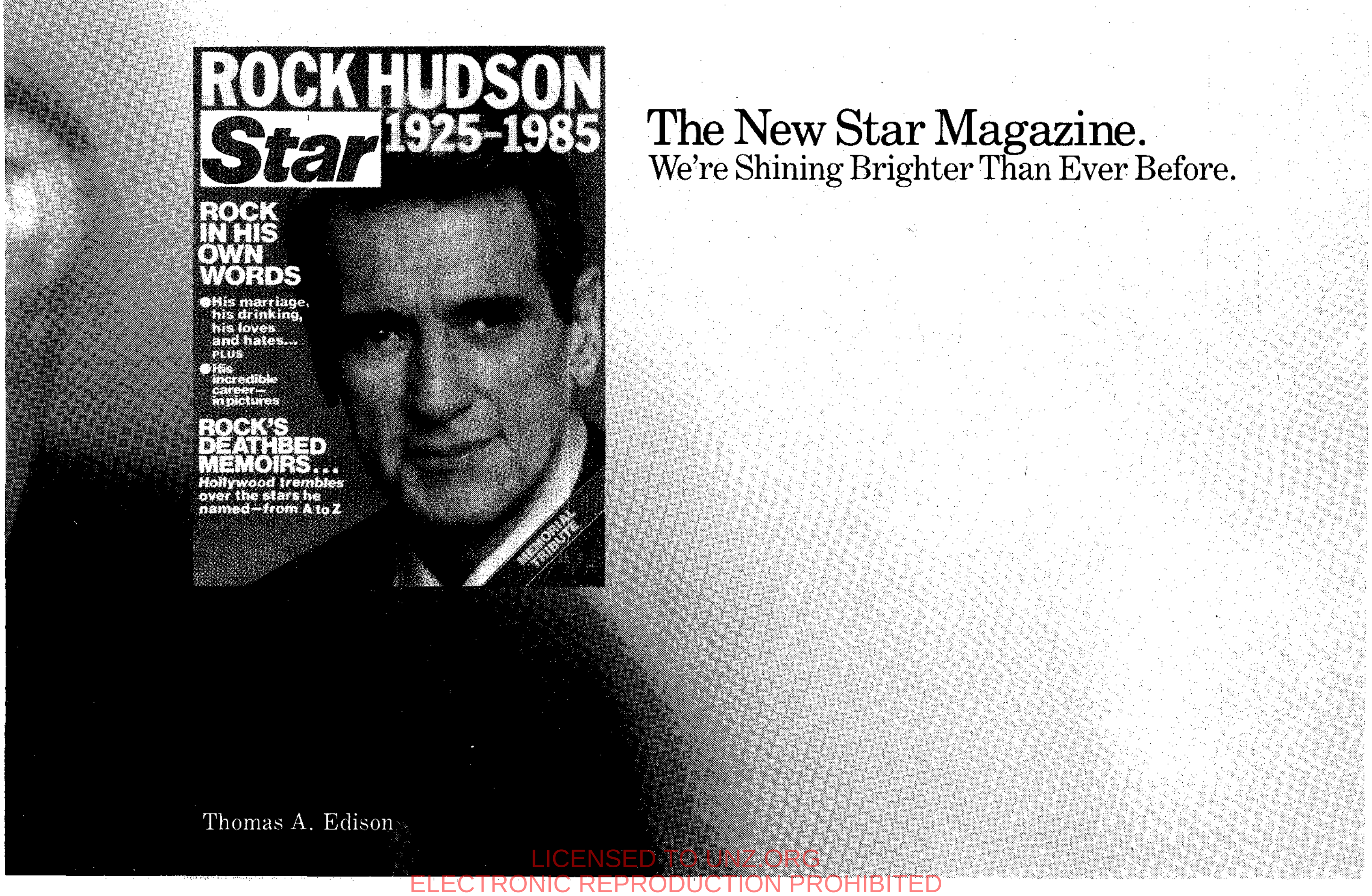
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UP FROM DOWN UNDER

"...The Australian wines now available here demonstrate the quality and diversity of styles of that country's bottlings..."

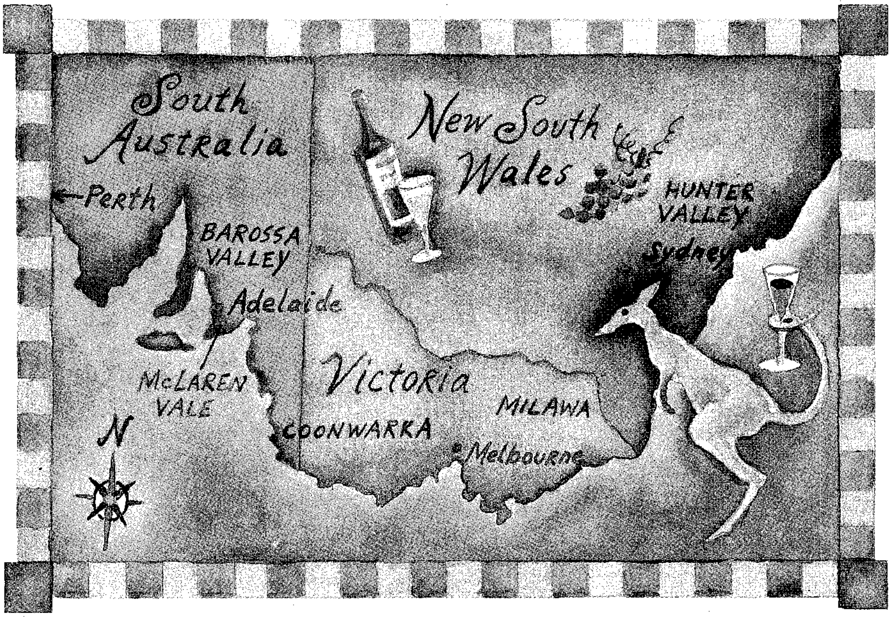
THE ONLY WINE-PRODUCING COUNTRY in the world that can challenge California in technical innovation, development of new vineyard sites, and rapid and continual improvement of quality is Australia, yet comparatively few of its wines have been shipped here. There are now about 50 Australian wines available in New York—not a very impressive quantity considering that Australia has more than 500 wineries and that nearly 2,500 wines were entered in a recent competition in Adelaide, but varied enough to suggest the quality and style of Australia's wines to any oenophile adventurous enough to seek them out.

There are a surprising number of parallels to be found in the history of wine production and consumption in Australia and the United States. Commercial wine-making began in both countries in the 1830s (vines were first planted in Australia, as in California, in the late 1700s), and as recently as 25 years ago, fortified wines such as port and sherry accounted for three quarters of total consumption. It was not until the early seventies that table wines first outsold fortified wines in each country, and table wines—mostly white—now account for three quarters of the total in Australia. In fact, wine drinking has increased so dramatically down under that the per capita consumption of wine in Australia is now twice that in the United States.

Australian wines are labeled with a combination of generic names, such as Claret, White Burgundy, Chablis, and Moselle; proprietary names, such as Ben Ean Moselle, Long Flat Red, and Jacob's Creek; and varietal names, such as Cabernet Sauvignon and Chardonnay. In Australia, as in California, varietal wines represent some of the best bottlings, and at first glance the names seem similar. As you look more carefully at a selection of labels, however, you'll see some unfamiliar names and unusual combinations. Shiraz, for example, also known as Hermitage in Australia, is a name you're not likely to encounter elsewhere. It is, in fact, the Syrah of the northern Rhône (where the Hermitage vineyard is located), and is Australia's most widely planted red-wine grape. The two most extensively planted white-wine grapes are Semillon and Rhine Riesling (the true Riesling of Germany, known in California as Johannisberg Riesling). Whereas the California wine scene is currently dominated by Cabernet Sauvignon, Chardonnay, and Sauvignon Blanc, Cabernet Sauvignon was rarely seen in Australia until the late sixties, and as recently as 1981, there were only 1,500 acres of Chardonnay and Sauvignon Blanc combined. Today, there are 9,300 acres of Cabernet Sauvignon, 4,700 of Chardonnay, and 1,000 of Sauvignon Blanc in Australia, almost all of them planted in the past ten years, as well as new acreage of Merlot, Pinot Noir, and Chenin Blanc. (By comparison, there are 17,000 acres of Shiraz and 18,000 of Semillon and Rhine Riesling combined.)

Another unusual aspect of the Australian wine scene—and one that takes getting used to—is that many wines are blended from different varieties. Chardonnay-Semillon is one frequent blend, Cabernet-Shiraz or Shiraz-Cabernet (the dominant variety is listed first) another. "We use Shiraz as the French and Californians use Merlot," explains John Brown, patriarch of the Brown Brothers winery in Milawa, about 120 miles northeast of Melbourne. "Shiraz gives a softening effect that makes the wine ready to drink sooner. Not everyone likes the taste of straight Cabernet Sauvignon." As for the unusual white-wine blend, Bruce Tyrrell, whose family winery is one of the best-known in the Hunter Valley, 100 miles north of Sydney, points out that "Semillon contributes a steely, acid quality that balances the Chardonnay."

Many Australian wine-makers also like to blend wines from different regions, a fact that becomes more significant when you realize just how far apart that country's principal vineyard districts are. Extending from one end of Australia to the other, almost all are in the southern half of the country, in the states of New South Wales, Victoria, South Australia, and Western Australia. The Hunter Valley is more than 800 miles from the Barossa Valley and Coonawarra, situated north and south, respectively, of Adelaide. And it's another 1,200 miles from Adelaide to the Swan Valley and Margaret River districts in western Australia, north and south, respectively, of Perth. It's not unusual to see a wine whose label indicates that it was made from, say, Hunter Valley Shiraz and Coonawarra Cabernet, or from New South Wales Cabernet and Victoria Merlot. This kind of blending is so common that when one Australian wine-maker first heard about Opus One, the California Cabernet Sauvignon produced as a joint venture by Robert Mondavi and Baron Philippe de Rothschild,



WINE COUNTRY: *The per capita consumption of wine in Australia is twice that in the U.S.*

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he naturally assumed that it was a blend of California and French wines.

The tradition of varietal and interregional blending suggests that Australian wine-makers are less interested in extracting maximum varietal character from their grapes than in producing balanced, drinkable wines. Blending seems to have become controversial, however, judging by Bruce Tyrrell's remark: "There's a switch to single-varietal and single-district wines. Our wine writers are pushing us to do this. But as wine-makers, we still think we can make a better wine by blending."

Anyone tasting a range of Australian varietal wines would be tempted to compare them with their California equivalents, but it's best to approach them on their own and allow their individuality to emerge. Most Australian reds, for example, seem to be rather ripe, lush, mouth-filling wines that are quite delicious even when young. Australian Shiraz, in particular, displays this rounded, velvety style and may be the best introduction to that country's wines. Good examples include the spicy, supple Brown Brothers 1982 ($5.99), an excellent value, and the slightly fuller-bodied Taltarni 1980 ($7.19). (The latter comes from a winery situated about 110 miles northwest of Melbourne whose wine-maker, Dominique Portet, is the brother of the wine-maker at Napa's Clos Du Val.) Of the several bottlings of Shiraz from Hardy's, I particularly liked the 1979 from Barossa Valley ($4.95), a soft, rounded, evolved red, and the firm's somewhat lighter 1981 from McLaren Vale ($4.95). Grange Hermitage, produced by Penfolds, is considered Australia's finest and most famous wine; the 1977 ($35), which fully merits its reputation, is rich, substantial, and displays both character and maturity.

The Cabernet Sauvignons, too, tend to be generous rather than austere or tannic. An excellent if somewhat expensive Cabernet Sauvignon is the Penfolds 1982 Bin 707 ($24), an expansive, fleshy, impressive wine; the 1980, although less supple, is also very good, with more texture and tannin. Another fine, lush Cabernet, with intriguing wood-spice notes—and a very good value—is the Seppelt 1982 Black Label ($7.49). The rich, well-balanced 1981 Taltarni ($7.19) is excellent, too.

The Brown Brothers Cabernet Sauvignon 1980 Family Reserve ($8.99), also attractively priced, is a sturdy wine with more grip and character than the winery's 1982 Milawa Estate Cabernet ($6.99). Tyrrell's Cabernet-Merlot 1980 ($7.49) is a soft, fat, readily accessible wine. The fine Rosemount Estate Coonawarra Cabernet Sauvignon 1982 ($12.99) combines ripeness and elegance. Rosemount, perhaps best known for its Chardonnays, has 1,200 acres in the Hunter Valley, as well as some Cabernet acreage

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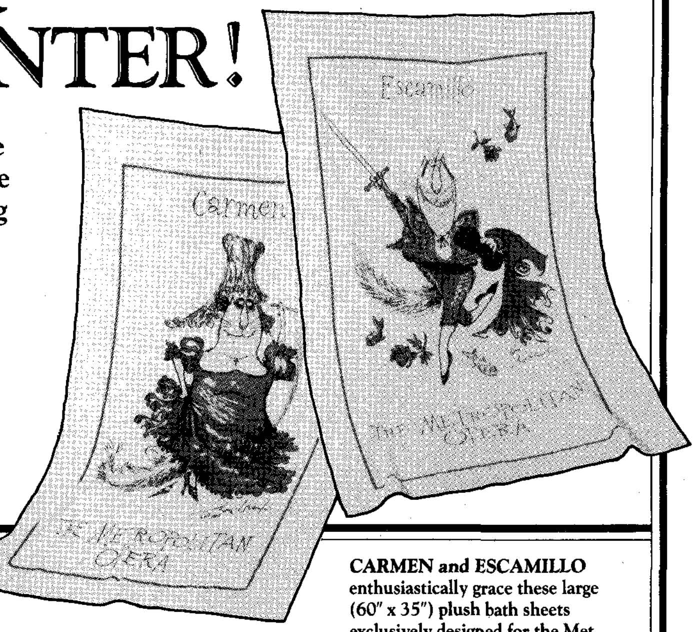

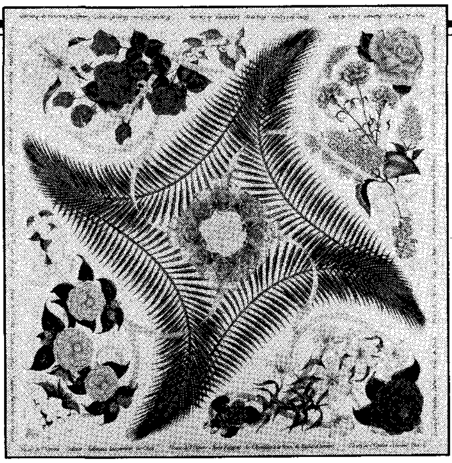

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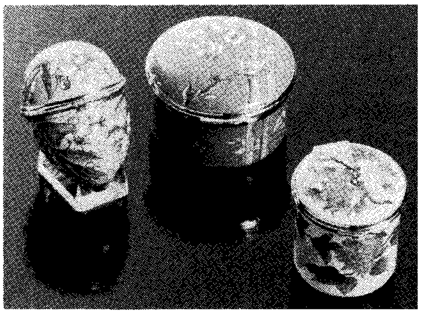

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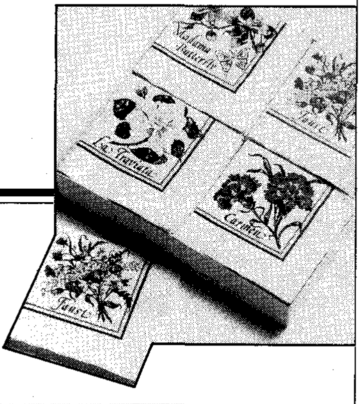

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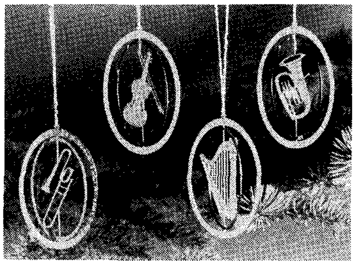

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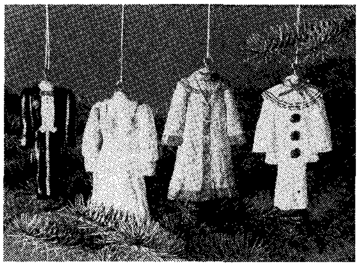

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in Coonawarra. "Coonawarra Cabernet has attractive fruit flavors," says Robert Oatley, proprietor of Rosemount, explaining why he planted 60 acres so far from his Hunter Valley winery. "It's a more distinctive wine than the Cabernet we make in the Hunter Valley." And, indeed, the firm's Cabernet-Malbec 1982 from the Hunter Valley ($12.50) is a somewhat lighter wine than its Coonawarra bottling.

Two good examples of that indigenous Australian blend Cabernet-Shiraz are Penfolds Koonunga Hill 1982 ($6.99), a big, fleshy wine, and the full-bodied, generously textured Seppelt 1982 ($5.49).

The most interesting of the Australian Chardonnays now available are the two 1984s from Rosemount Estate, the stylish and complex regular bottling ($11.49) and the somewhat richer and more concentrated Show Reserve ($18.99). Tyrrell's 1983 ($13.49) combines body and balance, and the 1984 Family Reserve of Brown Brothers ($10.49) is a graceful and appealing wine. The Seppelt 1984 Reserve Bin ($6.29) represents a lighter, more restrained style of Chardonnay.

Despite a late start with Sauvignon Blanc, Australians are producing good wines from this variety. A particularly fine example is the 1984 of Taltarni ($8.19), a relatively big, ripe, well-defined wine. And the Rosemount Estate Fumé Blanc 1984 ($11.75) is attractive and lively. It's interesting to note, however, that the Australians' long-standing affection for Semillon is not misplaced, and when Sauvignon Blanc and Semillon from the same winery are compared, the latter variety is likely to be richer and more flavorful. Hardy's Semillon 1982 ($4.95), for example, is an ample white with interesting honeyed notes. And Rosemount's Semillon 1983 ($10.99) is more concentrated than its Fumé Blanc.

Curiously enough, until recently Australia's most acclaimed white wines were those made from a rather unfashionable variety—Muscat. Even today, of the more than two dozen varietal wines produced by Brown Brothers, Muscat is still the best-seller. And no wonder: Its Spätlese Lexia 1984 ($5.99)—which is really a late-harvest Muscat, and will be so labeled in the future—is a delicious, beautifully balanced sweet wine.

There are, in addition, three well-made generic white wines worth noting, all from the 1983 vintage—the solid, full-bodied Houghton White Burgundy ($5.99) and two from Hardy's at $4.95, the flavorful Chablis and the lighter, crisper White Burgundy. Other available whites are less interesting, and some are beginning to fade. (You realize, of course, that since the harvest takes place in February and March, Australian wines from a given vintage will be six months older than bottles labeled with the same year from California or Europe.) ■

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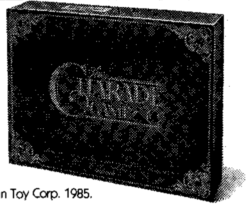
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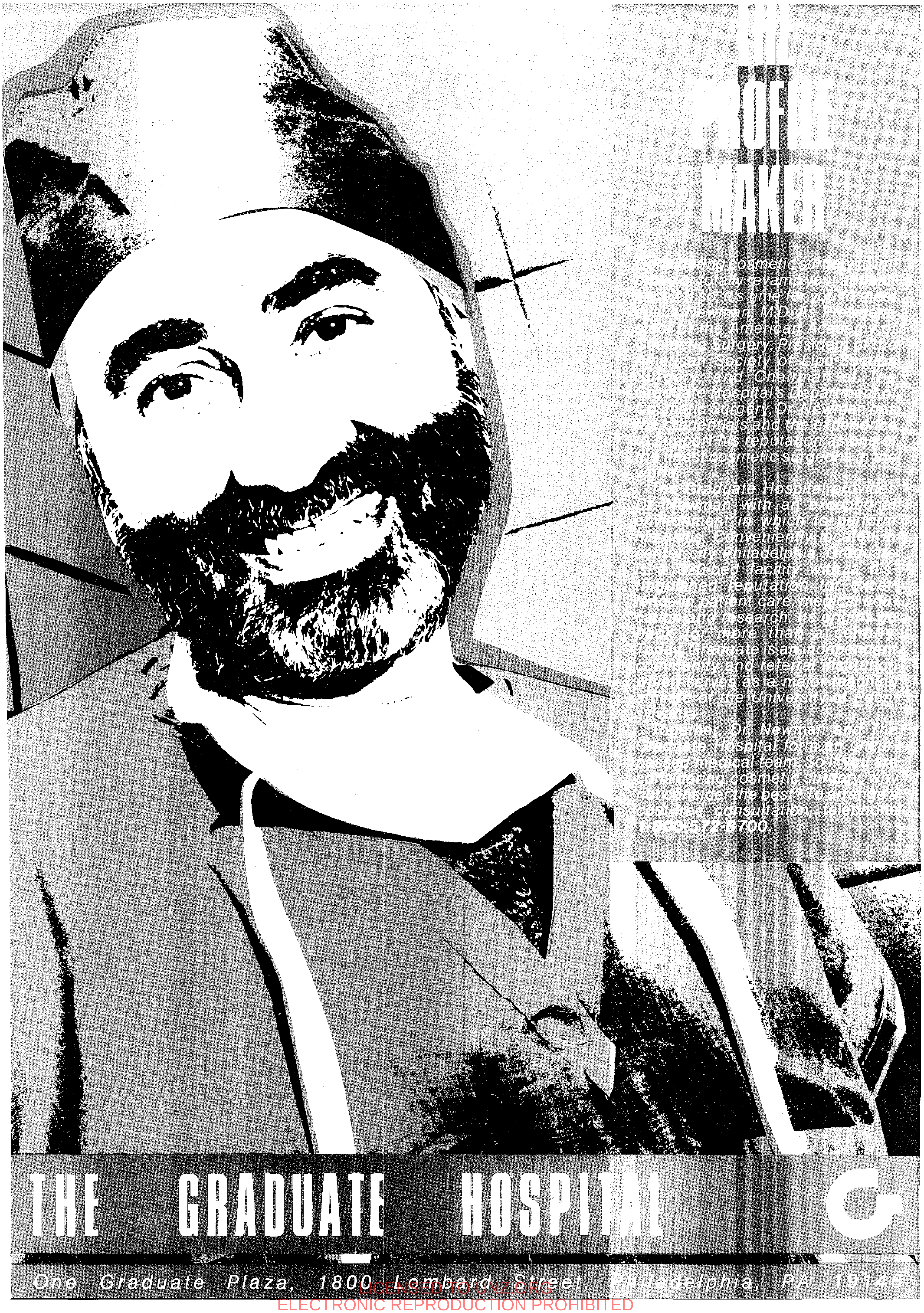

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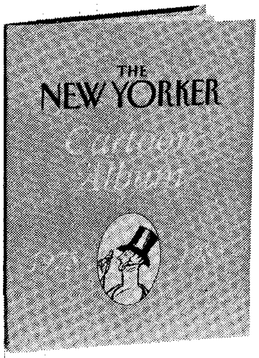
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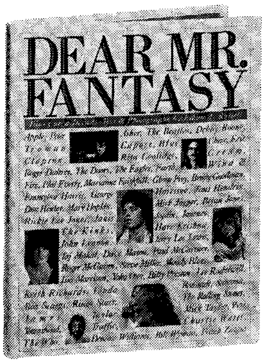
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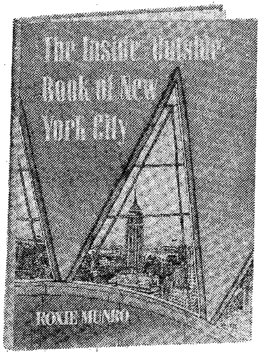
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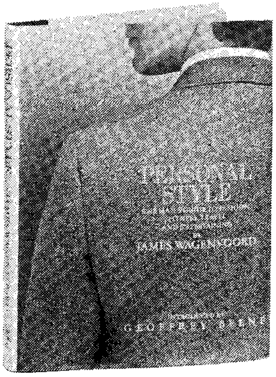
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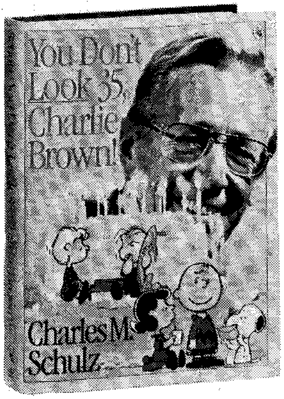
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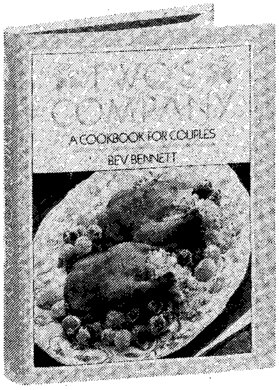
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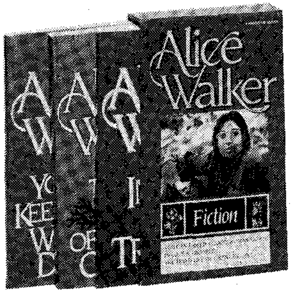

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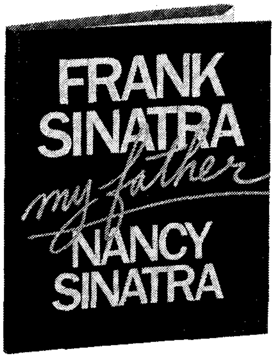

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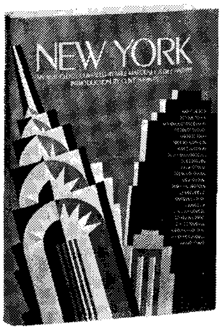

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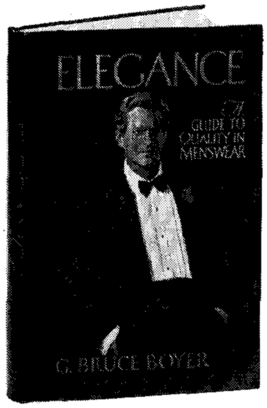

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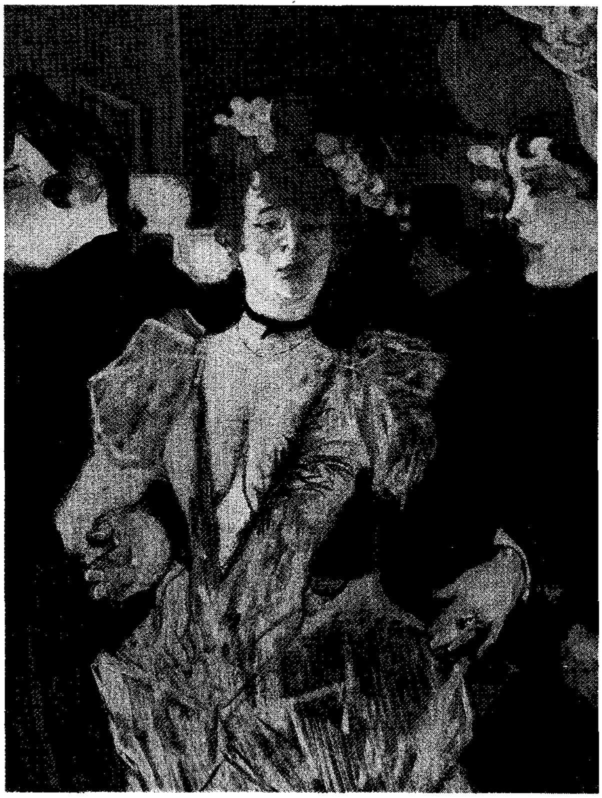
Art/Kay Larson

PURE IN SPIRIT

"...A century has stemmed our queasiness about Lautrec's sordid subjects. We can now see his purity of line and color..."

IT MAY BE THAT ANY BIG EXHIBITION IN this era of budgetary plank-walking is going to tell us tales we already know by heart. Like a Grimm brothers' reading of art history, the van Gogh show at the Metropolitan edited out the awkward parts of the artist's career and left us with something like the movie version of the master's mania. ("Van Gogh II" is even now in the works.)



STAR QUALITY: *La Goulue entering the Moulin Rouge, 1891.*

Collection of the Museum of Modern Art; gift of Mrs. David M. Levy.

The antics of **Henri de Toulouse-Lautrec** are hardly less well known, even by people who haven't seen *that* movie. His short and dissolute passage through the brothels and cafés of Montmartre is almost as cinematic as his friend Vincent's madness. His posters of Jane Avril and La Goulue at the Moulin Rouge nearly rival Rousseau's *Sleeping Gypsy* in their ability to penetrate one's aesthetic consciousness: Both women, flaunting their bloomers like birds in a mating dance under the hoary eyes of top-hatted men, high-kicking their way through the cheap Parisian dance halls into the pages of the modernist textbooks, are come-hither witnesses to the gaiety of *fin de siècle* Paris.

Common knowledge obscures some of the real meaning of Lautrec's art. The artist has been oddly sanitized; he survives as a brilliant limner of women, which he was—but he was more. Lautrec may have rumbled through Paris like Quasimodo—the son of two first cousins, he probably suffered from pyknodysostosis, a degenerative form of dwarfism associated with familial inbreeding—but his view of the world as it appears in his art was strikingly clear-headed and untouched by angst. His family's wealth and title (had he lived, he would have been Count de Toulouse-Lautrec) may have guaranteed him freedom from a certain van Gogh–style terror, but his clarity was itself a revolutionary thing.

Lautrec's relationship to mass culture is one of the chief fascinations of the exhibition of his popular lithographs (posters and prints) at the Museum of Modern Art. The show itself contains few surprises but a lot of pleasure: His prints are as fresh as they must have been 90 years ago. (The final prints and the oil sketches that inspired them have been installed next to preliminary proofs and other states. Wolfgang Wittrock, a German scholar-entrepreneur who has been compiling a catalogue raisonné, located the best-preserved examples for the Modern.) One can be mildly irritated with the Modern for confining the show to the last decade of Lautrec's life, but there is some logic in doing so, since his first poster, the prancing portrait of La Goulue, was his entry into Parisian popular culture. When the poster appeared on every street corner, it secured Lautrec's public reputation overnight.

Lautrec's prints present a purity of line and color that betrays no trace of complication and that seems to have no need to shock. The lucidity of his drawing can be awesome, especially when it descends into caricature. His black-and-white lithographs reveal a talent for sarcasm that can be as acidic as Daumier's but without subtitles. The decorous Englishman who arches his eyebrows at two cocottes is a satyr of the new school, astutely observed in oil and gouache, then rendered pompous in the lithograph by a brown wash that reduces him to a cardboard cutout of good manners. There is an equally biting series of monotone lithographs on actors that bares the theater's impulse toward farce without suggesting either horror or titillation on the part of the artist. Even when two women waltz together at the Moulin Rouge, the artist's eye remains unabashed.

In Lautrec's case, the old saw that the avant-garde must always be hostile to "bourgeois taste" is rendered absurd. No artist of the *fin de siècle* was ever more at home amid middle-class manners and French habits of entertainment than this four-foot-eleven-inch man with the bearing of a slumming aristocrat. Lautrec submerged himself in the popular culture of Paris in the 1890s and survived there without capitulation. He haunted the tawdry dance halls of Montmartre because the life in them was so intriguing, so entertaining, so gratifying. The dance halls were the equivalent of modern movie theaters, places where high-born and low-born converged to have a good time at a decibel level probably comparable to the interstellar shoot-outs in *Star Wars*. Paris's nightlife was no more intellectual than New York's downtown club scene. If you wanted highbrow culture, you headed for the Salons.

From the vantage point of the nineteenth century, the Salons guarded "high art" from the "vulgar ruffians" we now think of as the avant-garde. Lautrec was as vulgar as they came; his life would have appalled any critic who believed in moral sobriety. For a while, the amiable dwarf even lived in a famous brothel on the rue des Moulins, the kind of fantasy island described in Jean Genet's *The Balcony*—each room decked out in a different style, Persian, perhaps, or Louis XV, to cater to a client's whims. An artist who painted this milieu was merely being rude in pronouncing the truth about what people actually did, as opposed to what they would admit. Lautrec's fidelity

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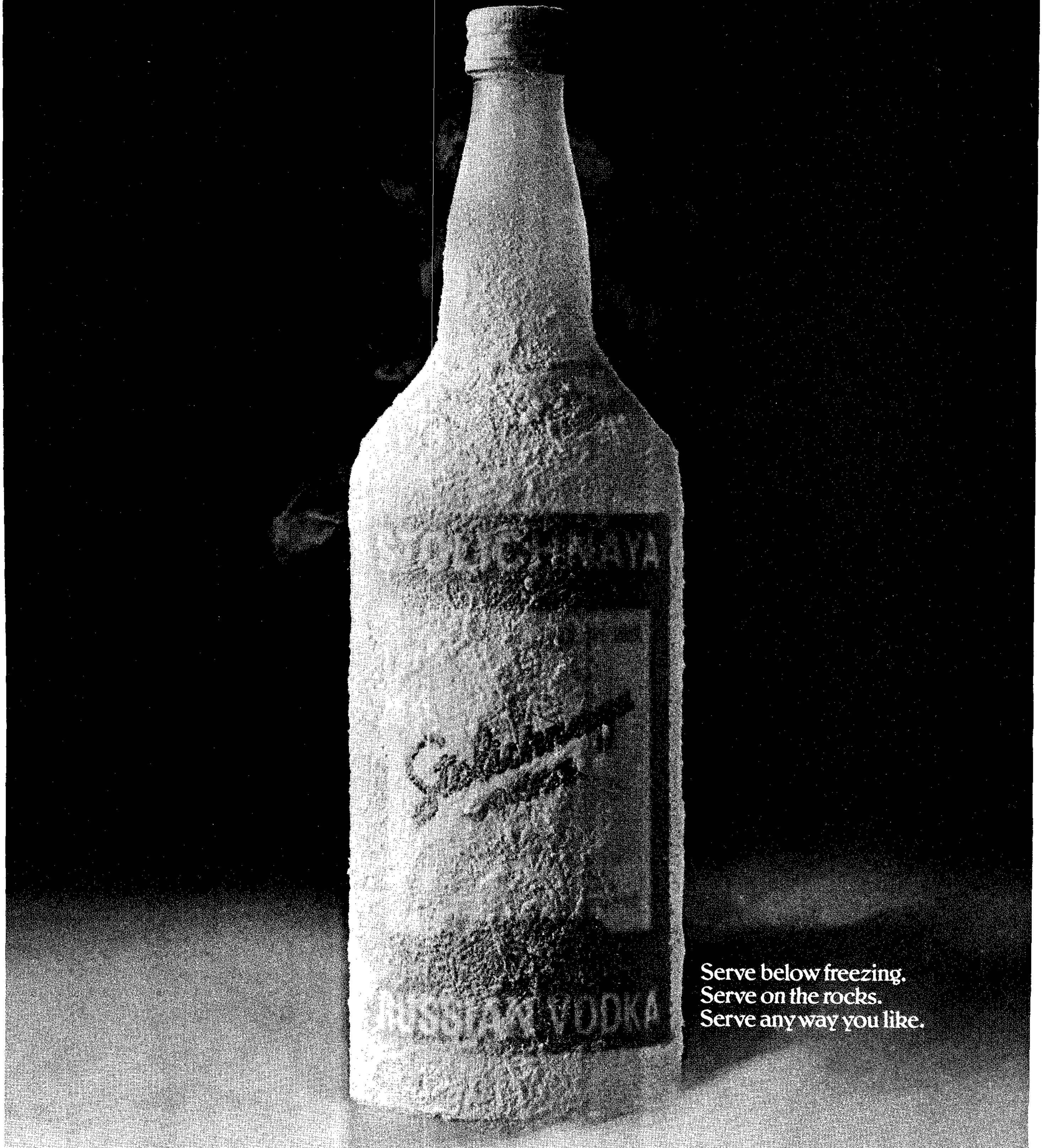
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to the varieties of mass entertainment—from the dance halls to the brothels to the café singers—is comparable to the obsession of artists in the 1980s with comic books, movies, television, and other outrages against "good taste."

A hundred years has stemmed our queasiness about the sordid side of 1890s popular culture. Lautrec is sanitized by time—and by the film industry, which has rendered his life preposterous and therefore harmless. One can study the ten prints in his "Elles" series at the Modern without concern that the women who coil their hair in animal fashion or wash themselves down so distractedly are prostitutes.

Modernism has, ironically, trained us to see form but not affront. Lautrec encourages that view because he remains so much the omnivorous "eye"—recording the gossamer veil dances of the American Loie Fuller in a series of five prints, each speckled with its own diaphanous color, like pictures of a sixties San Francisco light show. Or catching the absurd and ill-fated smugness of the Irish singer Miss May Belfort, who dressed for the stage like a pre-adolescent belle out of *Alice in Wonderland.* Lautrec was a caricaturist, but not a moralist; when he died, of alcoholism, probably complicated by tertiary syphilis and his degenerative dwarfism, his daring survived him in a sedate and "bourgeois" form. (11 West 53rd Street; through January 26.)

Melissa Miller CAME OUT OF TEXAS painting animals in the tones of a TV set with the color keyed too high. Her debut at Holly Solomon shows a flair for lurid dioramas: In the most dramatic instance, a herd of zebras, their stripes tinted orange by a lowering African sun, rear and pitch as they fend off an attack of hyenas. The oil paint in these pictures is as thick as melted cream cheese and about as off-putting. In a more technically satisfying series done entirely in acrylics, animals (predators and prey) deck themselves out in the skins of their opposites: An owl covers itself in a sheep's skin; a rabbit dons the hide of a fox.

As with much of the monumentally ambitious work being done these days by artists hungering for a taste of nineteenth-century drama, Miller's program for painting rests on its appetites. It self-consciously strives for histrionic frenzy in a way that reminds me of Sir Edwin Landseer, the Victorian painter who cast his polar bears and stags in roles that were really comments on human behavior. Miller, who dresses her animals up like Indian or Eskimo shamans—creatures of transformation and magical invocation—is less guarded in her use of sentiment and more grandiose in her brushwork, but equally sticky in her metaphors. (724 Fifth Avenue, near 57th Street; through November 30.) ■

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Music/Peter G. Davis

FANFARE FOR AN UNCOMMON MAN

"...Nostalgia welled up mightily as the Philharmonic saluted Copland, but the performances were emotionally shallow..."

HOW DOES ONE ADEQUATELY CELEBRATE the eighty-fifth birthday of a composer like **Aaron Copland?** "He's the best we've got," Leonard Bernstein once remarked; but I would go further: He may be the best we've ever had. Copland is perhaps the only classically trained composer in America today whose name might resonate meaningfully among cultured people most anywhere in the Western world. Virtually everyone likes Copland, from university intellectuals to men on the street, and those who truly care observed Copland's birthday this month in the happiest way possible—by performing and listening to his music.

The New York Philharmonic laid claim to the composer in person on the big day itself, and that was only proper. Copland's relationship with the orchestra began over 60 years ago, on January 11, 1925, when Walter Damrosch conducted the youngster's brash Symphony for Organ and Orchestra. "Ladies and gentlemen," Damrosch announced to the startled audience after the performance, "I am sure you will agree that if a gifted young man can write a symphony like this at 23, within five years he will be ready to commit murder!" Virgil Thomson, four years Copland's senior, had a different reaction: "I wept when I heard it because I had not written it myself. I thought that it was the voice of America in our generation." And there you have Copland. The two dynamic extremes of his musical personality—a rugged, original creative spirit quickened by the common touch—were there right from the beginning, and the Philharmonic had the honor of setting it all into motion.

Since then, the orchestra proudly calculates, 32 Copland works (5 of them world premieres) have been performed by the Philharmonic 432 times, taking up 7,762 minutes of playing time over the past 60 years. We were also reminded at the composer's birthday concert that Leonard Bernstein had made his sensational last-minute debut with the orchestra 42 years ago to the day, having met Copland for the first time the night before. All this nostalgia welled up mightily in Avery Fisher Hall as Bernstein mounted the podium to lead off the evening with *Fanfare for the Common Man,* turning it into the biggest, brassiest birthday bear hug imaginable.

Happy Birthday
Aaron Copland
85 85 85 85

AARON COPLAND AT 85: *The composer and friends.*

After that, I regret to report, the festive spirit quickly evaporated, although the Philharmonic's intentions could not have been more honorable. Having made his brief salute, Bernstein passed the baton to Zubin Mehta, who then presided over a program of Copland rarities—"I want to play what Aaron Copland wants to hear," said Mehta, and the sentiment is to his credit. The composer's preferences included three short pieces in his most engaging and pungent Americana manner: *Letter From Home, Prairie Journal,* and *John Henry; Proclamation,* a stern, dissonant statement in Copland's inimitable laying-down-the-law style, originally written for piano in 1973 and orchestrated for this concert by Phillip Ramey; the rambunctious jazz-flavored Piano Concerto of 1926, played with panache and grace by Bennett Lerner; and finally the infamous Symphony of 1925, in its revised version without the organ. Like every successful composer, Copland has produced war-horses that are performed over and over, so it was a refreshing change to hear *these* wonderful scores.

I am bound to say, though, that they were not played with much distinction. I try to stay away from Zubin Mehta's concerts whenever possible these days—to my ears, at least, his influence on the Philharmonic becomes more negative and musically damaging each year. On a sentimental occasion such as this, I suppose a critic should tighten his belt, paste on a smile, and pretend that everything sounds just lovely. But, damn it, the performances were lousy—consistently loud and oversold, crudely balanced, roughly shoved about, emotionally shallow and disheveled, with only a vague hint that the conductor had the slightest idea of what the music might be trying to express. Copland, always the gentleman, would doubtless disagree, particularly since everything else about his Philharmonic birthday tribute was so caring, thoughtful, and appropriate. Were there any others who secretly wished that Bernstein, whose Copland performances have always shown such understanding, dedication, and intensity of feeling, had stayed to conduct the entire program?

Many other nostalgic Copland events took place during the composer's birthday week, but the most unusual was probably a revival of *The Second Hurricane.* This "play opera" for high-school performance is presently on view through December 1 at the Henry Street Settlement, 466 Grand Street, the site of the work's world premiere, on April 21, 1937. The students who took part in that first performance must retain some pretty colorful memories of the men who originally devised this curious entertainment: not only Copland, but the poet and critic Edwin Denby, who wrote the text; the director, Orson Welles; the conductor, Lehman Engel; and a young actor named Joseph Cotten, who played a bit part.

Despite all these formidable talents, *The Second Hurricane* never really caught on, possibly because the orchestral requirements are beyond the means

Photograph by Henry Grossman.

of most average American high schools. A more likely explanation, though, might be Denby's penny-plain text (about six kids who learn the importance of togetherness while stranded in a hurricane) and Copland's relentlessly upbeat music. Young people's patience is likely to be strained by the thin material, even more quickly than their parents'. For all that, the piece has a sweet, innocent charm, reminiscent of a time when American composers cared enough to reach out and do such things.

Tazewell Thompson's high-tech conception of *The Second Hurricane* has enough energy, flair, and imaginative ideas for a dozen productions, although he sacrifices much of the opera's openhearted ingenuousness by frantically revving up the action and then plastering it with a slick veneer. The show is still fascinating to watch as eager young performers dash about a stage crammed with intriguing art objects collected from the past 50 years—artifacts by Rudy Burkhardt, John Cage, Elaine and Willem de Kooning, Red Grooms, Yvonne Jacquette, Alex Katz, Bill King, Larry Rivers, Pat Steir, Robert Wilson, and Edwin Denby. The music, too, is smartly integrated by Charles Barker, who conducts a superbly trained choral ensemble and a crack band of instrumentalists. *The Second Hurricane* will probably not be striking New York again soon, so those who have always wondered about this special item in the Copland catalogue should head downtown for a visit.

THE COPLAND CELEBRATIONS HAVE INevitably stolen attention from several other senior American composers who also mark round-numbered birthdays this year. At 75, William Schuman has managed to hold his own—most of his ten symphonies and a number of new works will be performed around the country this season—and David Diamond, who just reached 70, has not been doing so badly, either. Both composers, along with the ubiquitous Copland, were honored recently by the **American Composers Orchestra** in Carnegie Hall. Even Leonard Bernstein was on hand once again, this time to conduct the world premiere of Diamond's Ninth Symphony, a score by another longtime friend and colleague. Paul Dunkel, the associate conductor, tended to Schuman's Fifth Symphony and Copland's *Statements*.

Diamond's Ninth Symphony, which the composer has been brooding over for nearly twenty years, is obviously intended to be a major statement. The piece lasts 40 minutes, requires an unusually large orchestra, includes vocal settings for baritone of four somber Michelangelo poems dealing with old age and death, and it is dedicated to the memory of the conductor Dimitri Mitropoulos, a beloved father figure to both Diamond and Bernstein. For a concept of such cosmic pretensions, nothing less than a masterpiece will do, and I'm afraid that Diamond's fitful struggles have produced only much turgid, self-conscious rhetoric couched in an overblown, tail-chasing, post-Mahler idiom. At least Bernstein and the orchestra did their best, and David Arnold, who was pressed into service at the last minute, sang eloquently.

If Diamond's symphony eventually collapses under its own weight, Schuman's compact Fifth Symphony for Strings (1943) and Copland's terse *Statements* (1935) accomplish what they set out to do with precision, skill, and expressive clarity—both scores, like so many others by these two composers, are beginning to sound more and more like American classics. For better or worse, neither Copland nor Schuman has ever exercised much of an influence on their juniors—not on yesterday's serial academicians and certainly not on today's generation of freewheeling minimalists or "performance artists." Who cares? If the music of these two elder statesmen of American music now exudes a period flavor, perhaps the time has come to sit back, relax, and savor it. Bernstein is right: It is the best we have. ■

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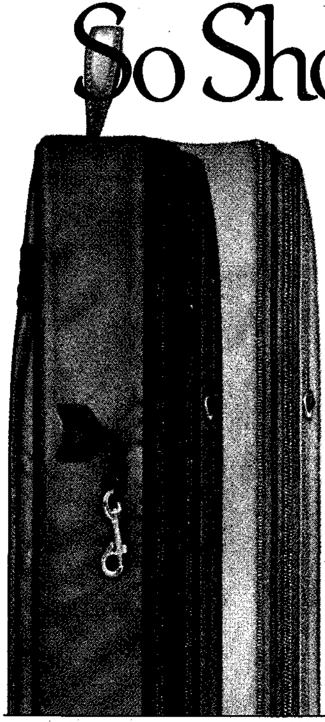

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Theater/John Simon

'ANTEROOM' AND ANTENNA: LOWERING THE ANTE

"...*Anteroom* is garrulity deluding itself that it is wit, substituting fog for froth. *Russia* is pointless performance 'art'..."

ALL AFLUTTER: *Mitchell Lichtenstein, Albert Macklin, Elizabeth Wilson in* Anteroom.

JUST ABOUT THE HARDEST THING TO write is a good play without a purpose. Purposes are many: You may need to get something out of your past out of your system and on the record; you may want to comment—angrily, sorrowingly, mockingly—on the society in which you live; you may choose to satirize a specific someone or something; you may wish to plead for or against a cause. You may even, God help you, try to change the world. But to write a play about absolutely nothing that can still excite or entertain, elicit laughter or concern—that is devilishly difficult. For that, you must be able to create characters so bizarre, diverting, unique that not even an elephant could remember their likes; or have a style so funny or moving that the words can jig or minuet or make you sob out your guts; or simply (simply?) have a view of the world so skewed that your every statement stands reflected in a gallery of fun-house mirrors. You have to be Wilde or Ghelderode or Maeterlinck. In fact, you almost have to be Irish or write in French. In *Salomé,* Wilde managed both.

Harry Kondoleon, I regret to say, is not quite any of the above. There was in his earlier plays a certain hypertrophic nastiness, a modicum of genuine absurdity, and, now and then, a twitch of twisted humor. One could even hope that his shrill, high-pitched voice might, with puberty, change into an adult one. This hope has come to seem more and more quixotic; after **Anteroom,** it may have to be abandoned. Watching this bit of bloodlessness posing as brio, garrulity deluding itself that it is wit, laborious non sequitur making like inspired nonsense, I vainly searched for some meaning, some raison d'être, anything smacking of purpose; and when I tried to settle for mere lightheartedness or light-headedness, instead of froth, I got fog.

Anteroom is set in a Southampton mansion, in the room between the kitchen and the dining room. Although it holds some dishes and cooking utensils, this is a fundamentally useless room, though not nearly so expendable as the characters who ... I hesitate to say people it—perhaps wraith it. Fay, the middle-aged owner, is a walking stagnation compared to whom the idlest rich of fact or fiction are positive beavers. Her collection of quirks would not tickle an overimpressionable infant; thus she wraps herself in plastic bags to go to the beach, and has constructed a special device for eavesdropping on her servants, which is mildly absurd when you consider how dull their conversation is.

They include a maid called Maya (Polish, I presume), who seems to be perpetually overwhelmed where even whelmed would be excessive; and Wilson, a new butler, who, escaping from a mother he hates, is steadily progressing from innocence to insolence. Wilson has been introduced to Fay by Parker, a severely unbalanced young man who lives in Fay's garage with his loathed father, Craig, an art dealer about to quit and move to Gstaad. Craig produces his mistress, Joy, a black ex-model intent on getting him to marry her, even as Parker labors to get rid of Fay and Craig by hook or crook, inherit the house, and live in it with Wilson. For these two may be lovers; certainly Craig's wife and Fay's husband were, until they commited double suicide. Can a mother-hater and a father-loather find happiness together by marrying off or murdering a father and a mother figure? Tune in, turn on, and give up: Joe Orton might have swung it; this unpromising play fizzles into unimaginable vacuity.

Under the circumstances, one can scarcely judge Garland Wright's direction, only his judgment in undertaking it. Similarly, a performance has to be as disgracefully graceless as Albert Macklin's Parker before one can safely blame the performer. Mitchell Lichtenstein's solution for Wilson is a permanent expression of wide-eyed hebetude, of which one can only hope that it is put on; as Maya, Susan Cash is in a nonstop slow-motion frazzle. Colin Fox, as Craig, tries to do as little of anything as possible, which is not the worst solution; as Fay, Elizabeth Wilson falls back on the comic flutter that made her famous, fluttered-out and wan though it appears now. As Joy, Janet Hubert is breathtakingly lovely; if, in another play, her talent can keep up with her looks, she'll do fine. I shall pass in silence over Crystal Field's Barbara (Wilson's mother); I wish Miss Field had done likewise. There is conscientious scenery by Adrianne Lobel and lighting by James F. Ingalls. Rita Ryack's costumes huff and puff rather unamusingly; they must have hung around Mr. Kondoleon's play too long.

IN CHARLESTON, A SPOLETO FESTIVAL OR two ago, there was the Antenna Theater of Sausalito, California, doing *Artery,* in which a Walkman instructed spectators

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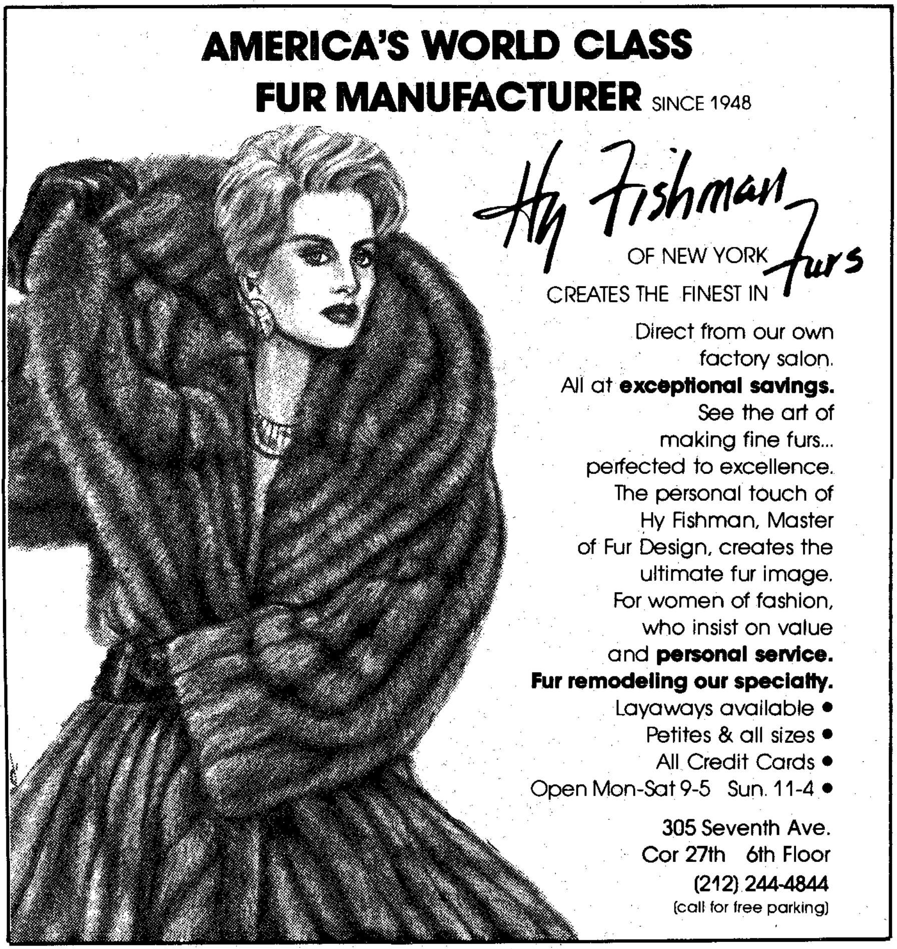
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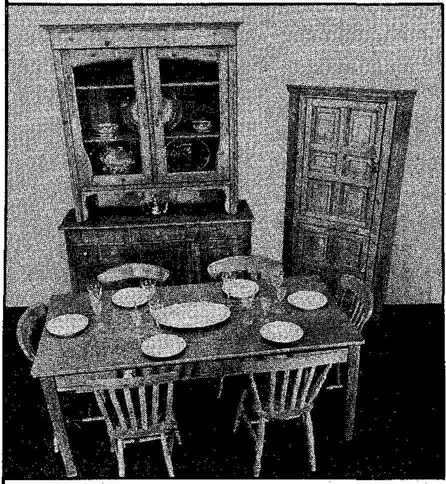

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as they ambled through various spaces. Or so I gather, for I was informed no press tickets were available. This struck me as crazy, but, on the evidence of **Russia,** the latest Antenna offering, it may have been the one sensible move of which Chris Hardman, the artistic (?) director, and his group were capable.

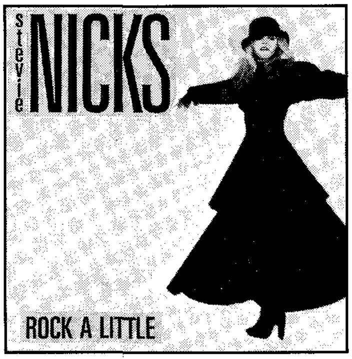
What was presented at BAM for the delight of the mindless young and a sprinkling of mindless old is a piece of pointless performance art (?) that ostensibly deals with brainwashing in the Soviet Union as perceived in America, by people having no brains to be washed. There are characters in grotesque Cubist masks, and there is talk of the horrors in Russia, but it is mostly about a frantic father, Jim, chasing after his runaway daughter, Lily, while his wife, Margaret, tries to calm him, and a private eye (a hooded figure with a huge neon eye on top) utters ambiguous advice and cold comfort. The words (all on tape) are clichés fitfully enlivened by a piece of egregious stupidity or cynicism, and no wonder: They were collated, or collaged, by Hardman from 60 interviews following a vestigial scenario. There are sequences about gambling, sex, prostitution, political investigation, runaways' life-styles, the USSR, blindly pitched into the pot, but that's not where it's at.

It is really about life-size dolls (actors in masks), cutouts, projections, TV screens, larger and movable screens, electronic music and sound effects, *bunraku*-style black figures whooshing lighted objects about—a semi-abstract high-tech comic strip, with cartoonish dialogue made mostly from psychobabble. Sometimes there is an interesting visual touch, as when the image merrily wafts away from a TV screen, leaving it blank; but Hardman and his designers and composers—not to mention his 60 humdrum interviewees—are incapable of anything coherent and sustained. So, while surreal stick figures on stage strike attitudes of boarding an airplane, grieving, or oral sex, and figurative or abstract projections swirl all around and across them to the accompaniment of jittery sounds and trashy words, the occasional thinking person in the audience squirms in his seat and waits for the longest 70 minutes ever to be finally over.

The verbal wit in *Russia* is on the level of "I'll have one of those Molotov cocktails," but the literacy of Hardman & Co. can be gauged from its titles and capitalization: *Adjusting The Idle* and *Dracula In The Desert*; but why learn capitalization when there's so much illiteracy around to capitalize on? Antenna's next production will be performed at MIT, the coproducer! If there is anything worse than theater by hacks for tired businessmen, it's theater by technologists for hyperactive illiterates. For today's audience, meaning has lost all meaning. ■

Silent Night?

NOT IF WE CAN HELP IT!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STEVIE NICKS
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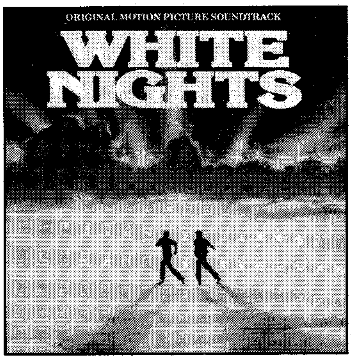
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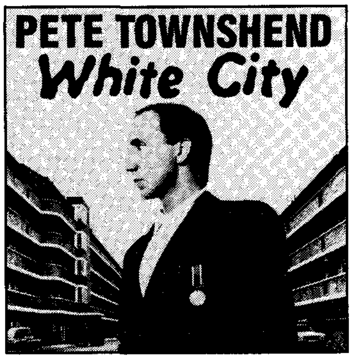
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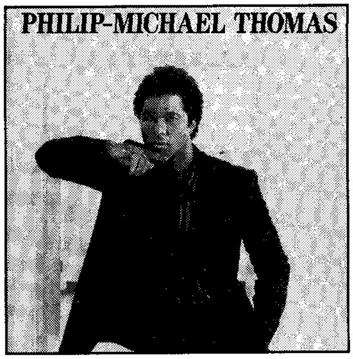
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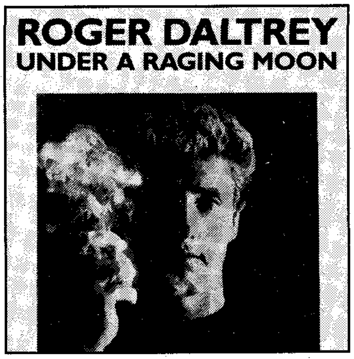
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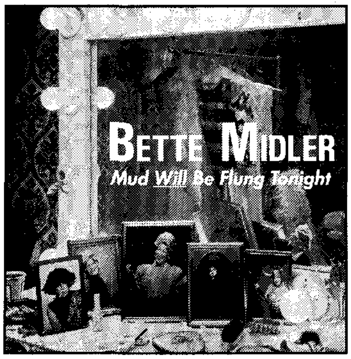
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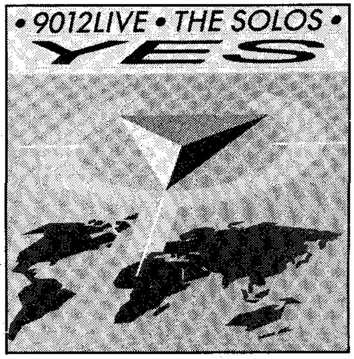
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Television/John Leonard

DOUBLE FANTASY

"...So what if John and Yoko were silly or obtuse? So what if the music was never the same? The biggest 'what if' is love..."

John & Yoko: A Love Story (December 2; 8 P.M.; NBC) mystifies and mystagogues. It exploits without explaining. It riles the ether where we think we used to live, way back then when we had energy and honor. We like to believe that we own the Beatles, as if each of their songs were a day or a year on our personal calendars, which calendars, we prefer to remember, were oversubscribed with strawberry fields and Penny Lanes and yellow submarines and the peace marches, until *they* shot John Lennon, in front of the Dakota, on December 8, 1980.

And we blame Yoko Ono, not Mark David Chapman, for taking the Beatles away from us. After all, she can't really sing, and she broke up the boyishness by always wanting to be around; she horned in on *our* act, with her humorless parody of avant-garde anti-sculpture, her primal screams, that Amsterdam "Bed-in for Peace," those billboards against the war, and those newspaper ads and skywriting over Manhattan informing us that we were loved by John and Yoko, whether we wanted to be or not. Yoko made John so serious that he stayed home to take care of baby Sean; he ceased to cavort.

This, perhaps, is unfair. Rock groups, even if we need them, don't last forever. Egos as huge as Lennon's and McCartney's were bound to bustle and collide, in the sky, with diamonds. I know as little about popular music as I do about nuclear physics, but I think it's nice that someone who wrote, all by himself, "Imagine," "Mother," and "Whatever Gets You Thru the Night" should choose to become a full-time houseperson, even if he had to divide his time between Sean and battles with the U.S. Immigration Department and worries about wiretapping and kidnapping. Besides, Yoko cleaned up his drug act.

John & Yoko is exceedingly loyal to Yoko. (Why, someone in my house wondered, can't she marry a Greek shipping magnate and get rid of the eternal flame we're all carrying around?) But Yoko is played by Kim Miyori, a veteran of the New York Shakespeare Festival with a couple of years as Dr. Wendy Armstrong on *St. Elsewhere,* and you would be loyal to her, too. She is supposed to be Japanese upper class and plutocratic and is therefore not permitted to smile—a giggle is also against the rules of the avant-garde—but lower-class John teases her into trying it once in a while, as if to change the signal on a solemn radio, and the result is ravishing. Miyori is her own music.

About John (Mark McGann), I am more ambivalent. He looks the part—he was in fact born in Liverpool, and starred in the musical *Lennon*—and he knows his way around a guitar and a harmonica, and there is about him a sort of susceptibility to the surprising experience that encourages us to believe that he might do anything next, including breaking up a marriage, deserting the infant Julian, sleeping on the floor of a hospital where Yoko has her first miscarriage, returning his M.B.E. to Buckingham Palace, and cherishing the implacable Yoko, albeit with extracurricular excursions.

But I don't for a minute believe that McGann wrote *In His Own Write.* (Yoko says, in pillow talk, "It's rather Joycean." John replies, grinning like a Cabbage Patch doll, "It's more Spike Milligan.") Whereas I do believe that Miyori has earned the right to talk about the preemptive obfuscations of John Cage. McGann plays Lennon as too much of a bumpkin and gawker. He is asked by his writer and his director—both of them are Sandor Stern—to be saintly and stupid simultaneously. His mode is incredulity. There is a thuggishness about his jaw that denies the puppy we want Lennon to be and the imaginary gangster-artist we insist on if we are serious citizens of the twentieth century: If this guy *counted,* he wouldn't stay home with his baby, and he wouldn't get wasted.

AFTER THE BEATLES: *Mark McGann and Kim Miyori in* John & Yoko.

The hard McGann face and the dumb McGann grin interfere with our nostalgia. Surely, Lennon meant more, or less. We are reading ourselves instead of the text. He wanted out of a collaboration that was impossible to sustain. So did Paul McCartney, our delirium notwithstanding. John's social conscience was certainly more highly developed than Paul's, or George's or Ringo's, and Yoko gave that conscience a kick start, from *The Ed Sullivan Show* to *Double Fantasy.* He wanted, at least the second time around, to be a parent. Metamorphosis can kill.

I'm sorry that *John & Yoko* places so much emphasis on the planting of acorns (at Coventry, very symbolic) and the

Photograph by Donal Holway.

smoking of cigarettes (as though they were fuses attached to explosions of personality) and the chewing of gum (that cud of musical thought, that wad of artistic sensibility) and John's watching of television cartoons (as if to connect to the popular culture Yoko wanted him to disdain). I wish we hadn't so much of Yoko ("Ocean Child") as woman/artist/heroine and part-time parent. I'd like a more reflective and wittier Lennon, and better lines from Sandor Stern than (from McGann) "I don't even own my own songs anymore!" and (from Miyori) "It's about breathing . . . it's about air . . . it's about growth," as yin and yang are forced to separate.

And yet: *John & Yoko* is more political, especially with its anti-Nixon jokes, than we have any right to expect from the Cornel Wilde-as-Chopin school of moviemaking. It proposes, and seems to approve of, Yoko's turning John into "an eccentric radical"—on the subjects of Vietnam and fatherhood. When John, in anger, tells a producer that "John and Yoko is one word," we believe him, even after the gurus and the primal screams. So what if the music we wanted to hear was never the same again? So what if the television program, thanks to Miyori, nudges us to like Yoko more than we might want to? What if they were silly or obtuse in their various mysticisms? The biggest "what if" is romantic love.

If John loved Yoko as much as Yoko obviously thinks he did, their fourteen years together were worth more than any Beatles concert or reunion. To them, of course, not us. But what else should the two of them have consulted but the compass of themselves? Certainly not Paul McCartney.

There are 28 song snippets in *John & Yoko,* just to mess with our heads; and the other ostensible Beatles—Kenneth Price as Paul, Peter Capaldi as George, Phillip Walsh as Ringo—and Bob Babenia as the Maharishi spend too much time glowering with their hairy faces; and the various impersonations of Elton John and Phil Spector and Jerry Rubin should remind us that popular culture, even the popular culture of the 1960s, isn't necessarily culture just because it's popular. But it would be nice to think that there was a happy Beatle. Of course, they had to kill him, but that's the twentieth century.

In brief: THE NIGHT AFTER *John & Yoko,* we get Barry Manilow in *Copacabana,* but that's for next week, because John Lennon and Barry Manilow do not belong in the same column, or the same universe. . . . If you think that you never want to see another production of Oscar Wilde's **The Importance of Being Earnest** (November 29; 9 P.M.; PBS), you are wrong. Dame Wendy Hiller, who is to the English stage what Clydesdale is to Budweiser, is superb as Lady Bracknell, and the play goes on being funny long after it should have choked on the tongue in its cheek. Of Wilde as playwright, W. H. Auden once wrote that he subordinated "every other dramatic element to dialogue for its own sake," creating "a verbal universe in which the characters are determined by the kinds of things they say, and the plot is nothing but a succession of opportunities to say them." This sounds to me like the sort of new French novel that just won Claude Simon a Nobel Prize. . . . **Lady Blue** returned to ABC (Saturdays; 9 P.M.) with lots of complaints, from the usual groups of concerned citizens who have nothing better to do than monitor their television sets, about excessive violence. It's true that Katy (Jamie Rose) rather enjoys herself too much wasting bad guys with a hot pistol, but maybe the fact that she doesn't feel bad about it is what most people find objectionable. Death gets ratings, but women are supposed to be ambivalent about it, not smug. . . . **Saturday Night Live,** Week Two, was so bad I'm sorry I tried to say something nice about Week One. . . . **Golden Girls** has settled for senior-citizen sex jokes, and needs a brain transplant. ▬

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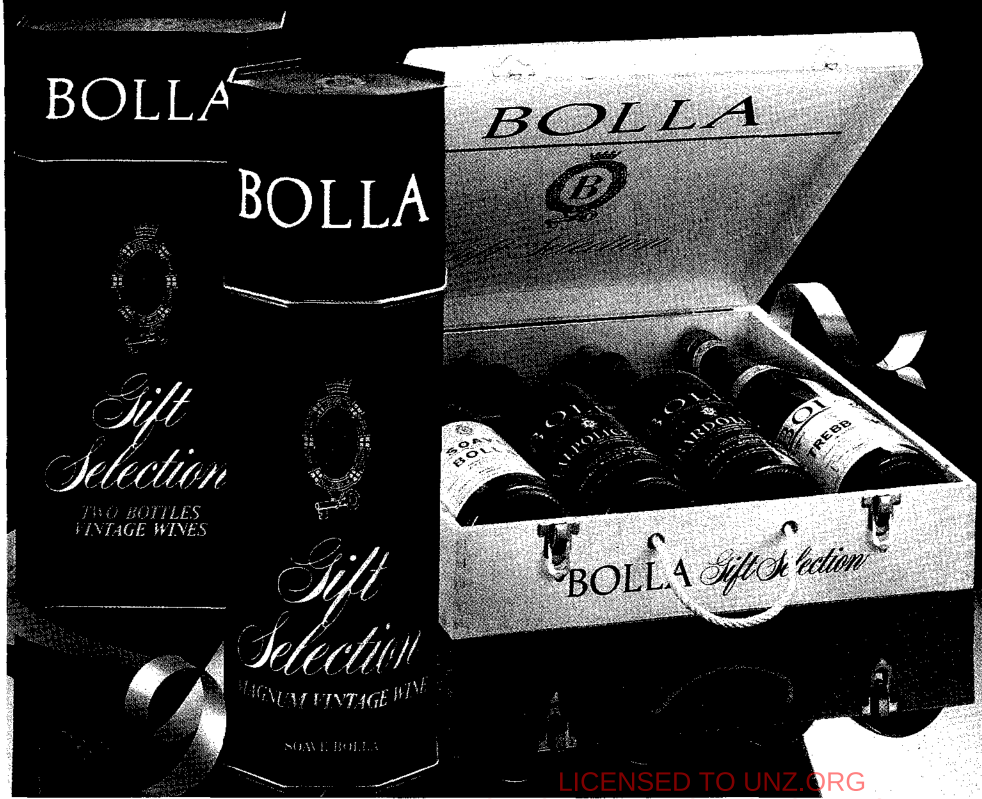

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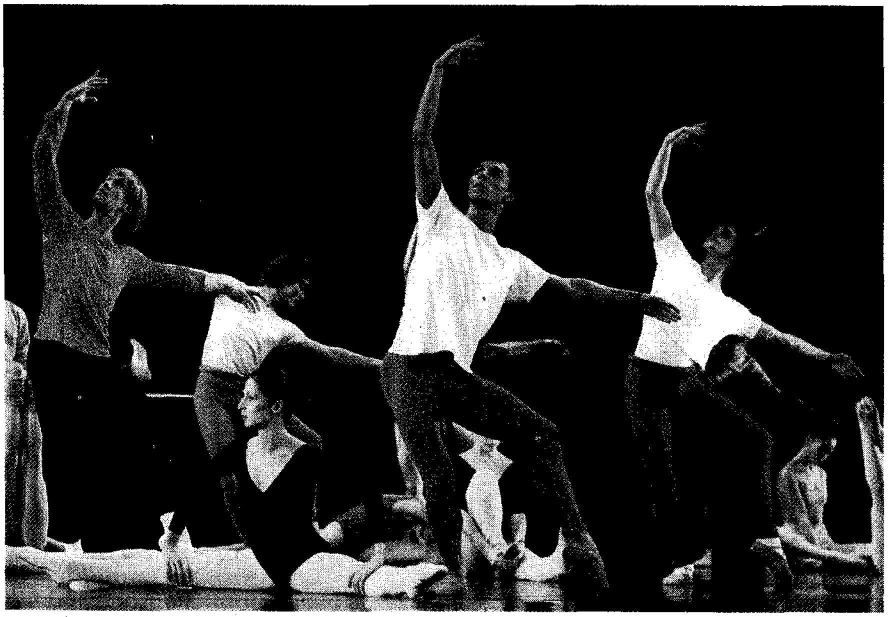
GOING TO EXTREMES

"...Béjart's *Le Concours* is a hodgepodge of images, ideas, and styles, its humor geared to an audience of early adolescents..."



MURDER, HE WROTE: *The "film by Maurice Béjart" is an excuse for exotic figures and events.*

MAURICE BÉJART'S *Le Concours,* THE two-hour detective-story ballet that opened the **Ballet of the Twentieth Century**'s City Center season, is unfortunately short on both suspense and distinctive dancing. What's worse, it attempts to be funny—and rarely succeeds in any but the most puerile way.

The choice of venue, an international ballet competition, is rich with possibility, and Béjart gives us all its familiars: the exquisitely lithe, eager contestants, the polyglot panel of judges (each promoting his chauvinistic theory of the art), and the inevitable hangers-on, including pushy mothers, possessive teachers, and peculiar fans. He passes up the opportunity to display some serious dancing, but this is a spoof, after all, and he is intent on his plot.

In the midst of the frenetic preliminaries, a shot rings out. Ada, the loveliest of the young hopefuls, lies murdered. A Charlie Chan–style private eye arrives to investigate. Six suspects emerge from the girl's past, among them her ballerina mother, who hates her as a rival; the teacher Ada deserted when she fell in love; the boyfriend, of course; and a trio of professional connections she encounters on the downslide—a TV choreographer, a provincial magician, and a rock-video star. (Ada, who is played by Béjart's current muse, Shonach Mirk, is, naturally, resurrected for these flashbacks.) It turns out that it is none of the official suspects who done it, but the girl's female companion, who suddenly casts aside her pose of serene, patient devotion and indulges in an eye-rolling fit of crazed jealousy.

Like many of Béjart's exercises in profundity—to which *Le Concours* might have been an entertaining antidote—this production seems to be just another excuse to introduce exotic figures and events; it's a hodgepodge of images, ideas, and styles, with a disconcerting lack of interior logic. Here, as elsewhere, Béjart's trust in his teeming but undisciplined imagination borders on the self-indulgent, and at least in this piece, his sense of humor is geared to an audience of early adolescents. Still, a few passages are actually witty in dance terms. A judge from the USSR has a hilarious solo in which he demonstrates the full range of Soviet-virtuosity clichés—in slow motion—while the TV choreographer teaches his chorus a sleight-of-feet routine, helpfully calling out the names of the classical steps these capers resemble. (The latter role is danced by Michel Gascard, with heavenly timing.) Although a couple of the characterizations are vivid—Colleen Neary as the lavishly vulgar American judge and Kyra Kharkevitch as the mad villainess—they are also uncomfortably close to self-parody.

The first mixed-repertory program included two discouraging world premieres. *Five Preludes for Cello,* to ravishing music by Bach, found the lyrical, long-legged Mirk and the foursquare Philippe Olza in a caricature of muse, choreographer, and onstage musical instrument that called to mind Béjart himself back when he had Suzanne Farrell on loan from Balanchine. Again, the dance interest was minimal and the humor coarse. Perhaps a bittersweet undertone was intended, but the dance doesn't make that clear. *Le Baiser de la Fée,* to the Stravinsky score that has brought so many to grief, was well-nigh incomprehensible. At the outset, Béjart resorted to words in a desperate effort to indicate the story line, but still the ballet—filled, like his other ostensibly symbolic extravaganzas, with bizarre apparitions—failed to define the nature of the fairy's fatal kiss. The piece served to introduce Eric Vu-An, borrowed from the Paris Opéra Ballet, a much heralded young dancer of remarkable power and fluidity, with indifferent line and an inexpressive face. The beautiful *Seven Greek Dances,* which I praised on the company's last visit, was further enhanced by Gascard's musical and dynamically varied performance as the animating spirit.

WITH *Thirst,* GIVEN ITS PREMIERE AT DTW's Bessie Schönberg Theater, the team of **Eiko and Koma** continue their strange, moving saga of stricken creatures who are half alive, reduced to a few primal needs, yet bravely—and hideously—tenacious.

The décor, a muddy parchment backdrop and narrow floor cloth (with the two performers swathed in similar material), suggests a desiccated desert. Eiko stands with her head tilted to the bleak heavens, mouth open. Head down, Koma shuffles and staggers toward her, his outstretched arm lifting, reaching, his cupped palm finally touching her mouth as if pouring something into it. In another vignette, they scrabble along the wall or, bent double, along the ground, then move slowly but inexorably toward each other, bone, muscle, and flesh failing them at every turn, until they join spasmodically

Photograph by Johan Elbers.

and he attempts to drink from her dry breasts. In one passage, we see her alone, supine, her limbs crooked like a spider's, her head raised feebly, her eyes staring beyond her contorted extremities, her body revolving as if it had forgotten how to give up.

Looking at these creatures, you're not sure if they represent the beginning of life or the end of it, the first organization of cells struggling to become a coherent being or the last representatives of human civilization in the aftermath of the unthinkable. The ambiguity is surely intentional—and thought-provoking. The ability of the performers—their physical and mental concentration within their deliberately narrow range—is extraordinary. They make obsession look eerily beautiful.

I WISH I COULD JOIN IN THE GENERAL adulation that's showered on **Molissa Fenley**. She and her company of four women appeared recently at the Joyce in a program that features two substantial works new to New York, *Cenotaph* and *Esperanto*. Both, to my mind, were stymied by a limited vocabulary, vague organization in space, and a complete lack of variety in dynamics. As far as I could see, neither had any theatrical excitement beyond a stubborn, driving energy. This highly charged, nonstop motion is evidently a test of the performers' endurance; I found it a test of my own.

The choreography for *Cenotaph*, which has a score by Jamaaladeen Tacuma, focuses on big, unrefined movements that recall the larger jungle animals—the lumbering, not the sleekly graceful, ones. This Gorgeous Primitive stuff sits best on Fenley, with her powerfully muscled, chunky body and her striking Jeanne Moreau head. Even her two best dancers, Scottie Mirviss—small, swift, and tough—and the elegant Silvia Martins, look displaced doing it. *Esperanto*, to music by Ryuichi Sakamoto—a collage of Middle Eastern–bazaar sounds, disjointed conversations, and post-Stravinsky orchestrations—has a perceptible Indian flavor, but still largely consists of galumphing around. Much of what occurs—the persistent, thudding locomotion, the wide swings of the limbs—looks like a retread of *Cenotaph*. The real variety lies in Gary Mintz's startling lighting, which periodically bleaches the stage a blinding white, then suffuses it with intense color.

As we know from her interviews, Fenley rejects formally codified dance techniques. Apparently she sees herself as the Wild Child of the dance world. The idea is undeniably appealing, but in practice it seems to have limited her to a deliberate—and tedious—amateurism.

IN ITS NEW YORK DEBUT, AT BROOKLYN College, the Toronto-based **Desrosiers Dance Theatre** presented Robert Desrosiers's *Ultracity*, a spectacle I would give a good deal to have missed. The idea (if one can dignify it as such) behind the piece is that a blind man, deprived of mundane vision, imagines far richer ones. This is merely a pretext for Desrosiers's offering a random selection of theatrical effects stolen and vulgarized from a ludicrously mismatched conglomeration of sources. There's a portentously symbolic and utterly unintelligible section that might have come from a Martha Graham suffering nightmares caused by indigestion; a stretch of Victorian Gothic unpleasantness that trivializes at once the great lady's *Deaths and Entrances*, Paul Taylor's *Nightshade*, and Pilobolus's *Untitled*; and briefer outtakes from Robert Wilson, Barnum & Bailey, Alwin Nikolais, and Kermit the Frog. The truly amazing thing about this agitated mess is that it manages to be stupefyingly boring.

Judging from his onstage appearance—hair done up fright-wig style, chalky makeup with golem eyes and scarlet lips—as well as from his choreography, Desrosiers is determined to be outrageous, Canada's *enfant terrible*. His fantasy and daring are nowhere near equal to the demands of the role. ■

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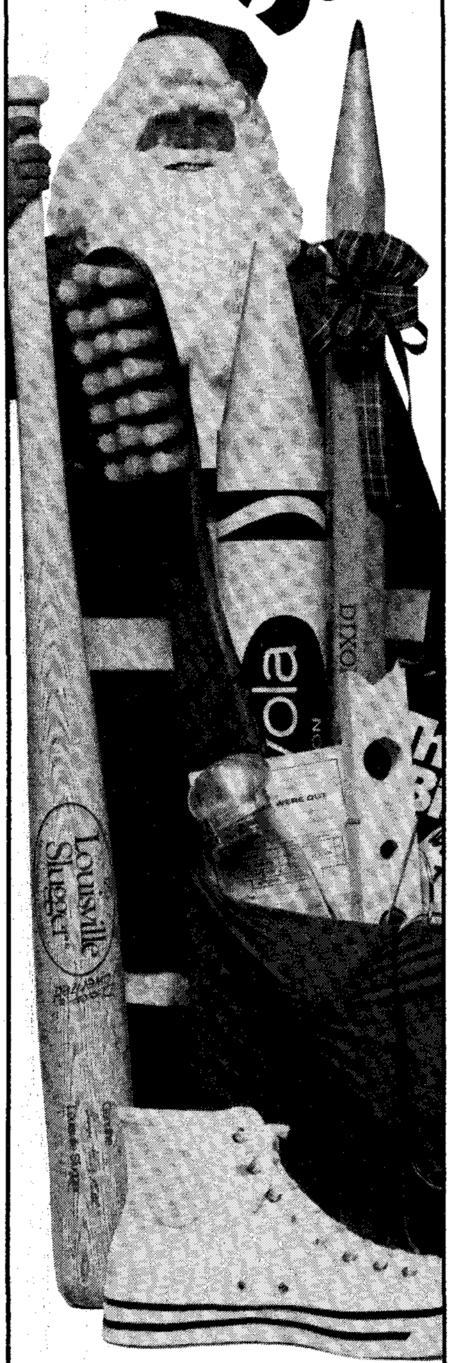

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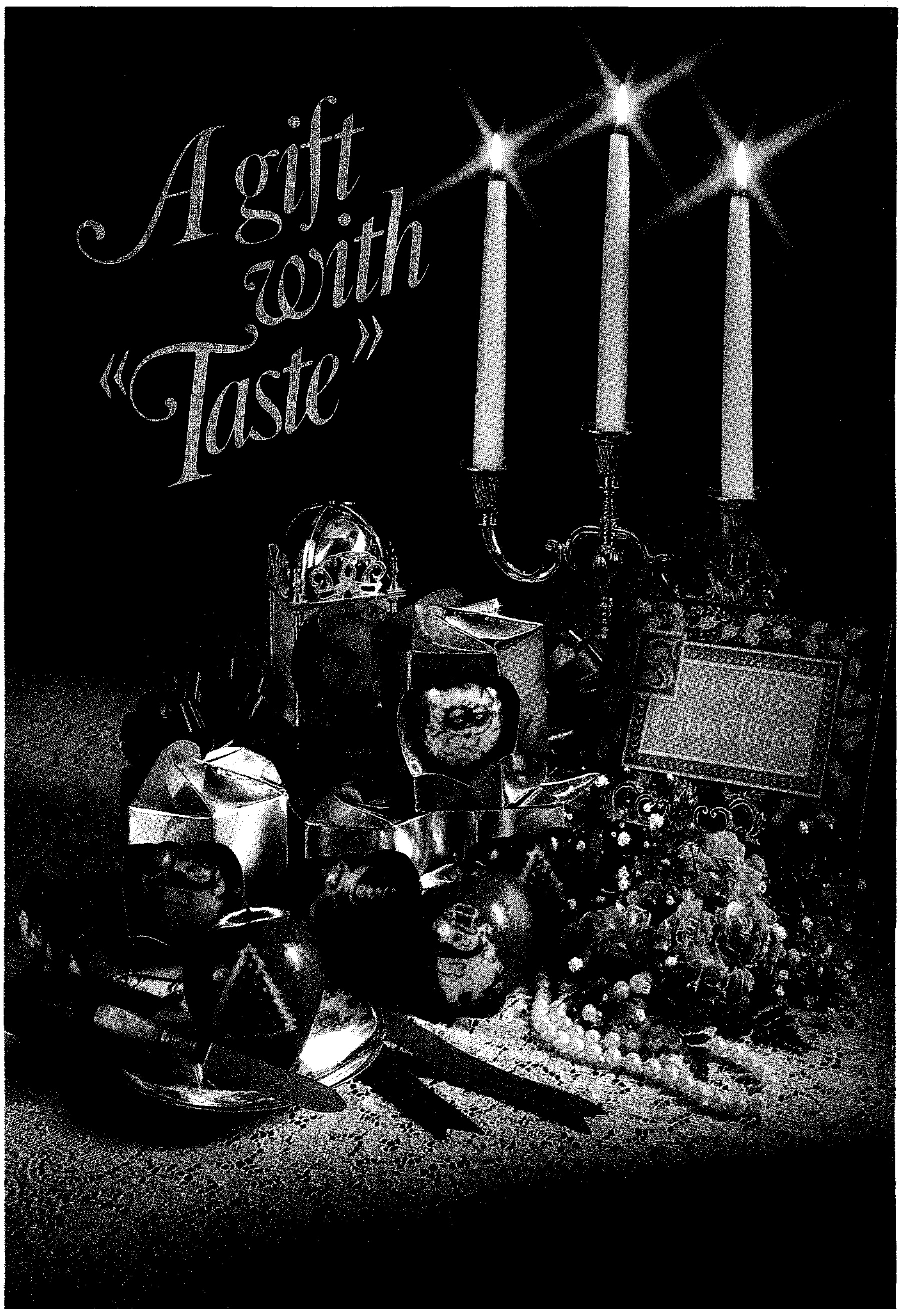

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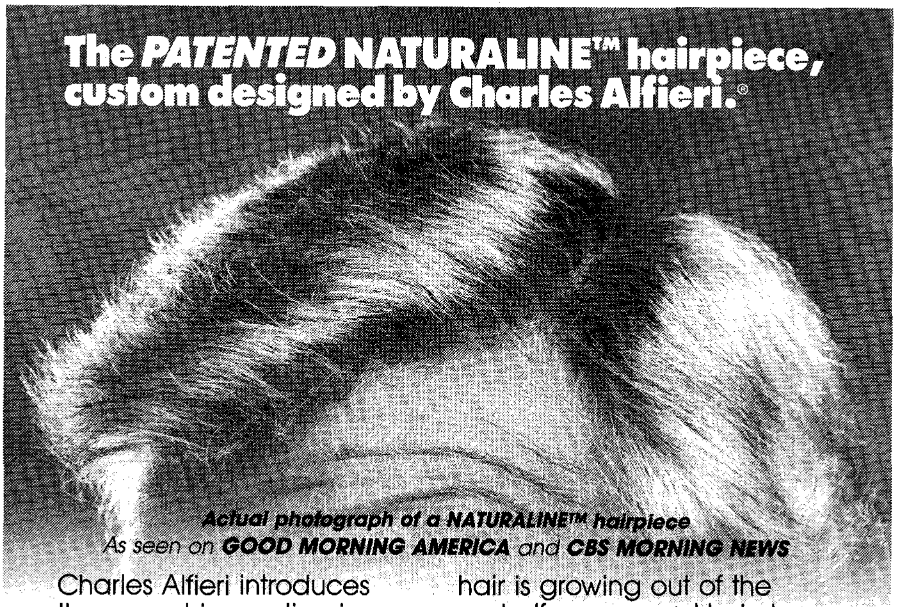

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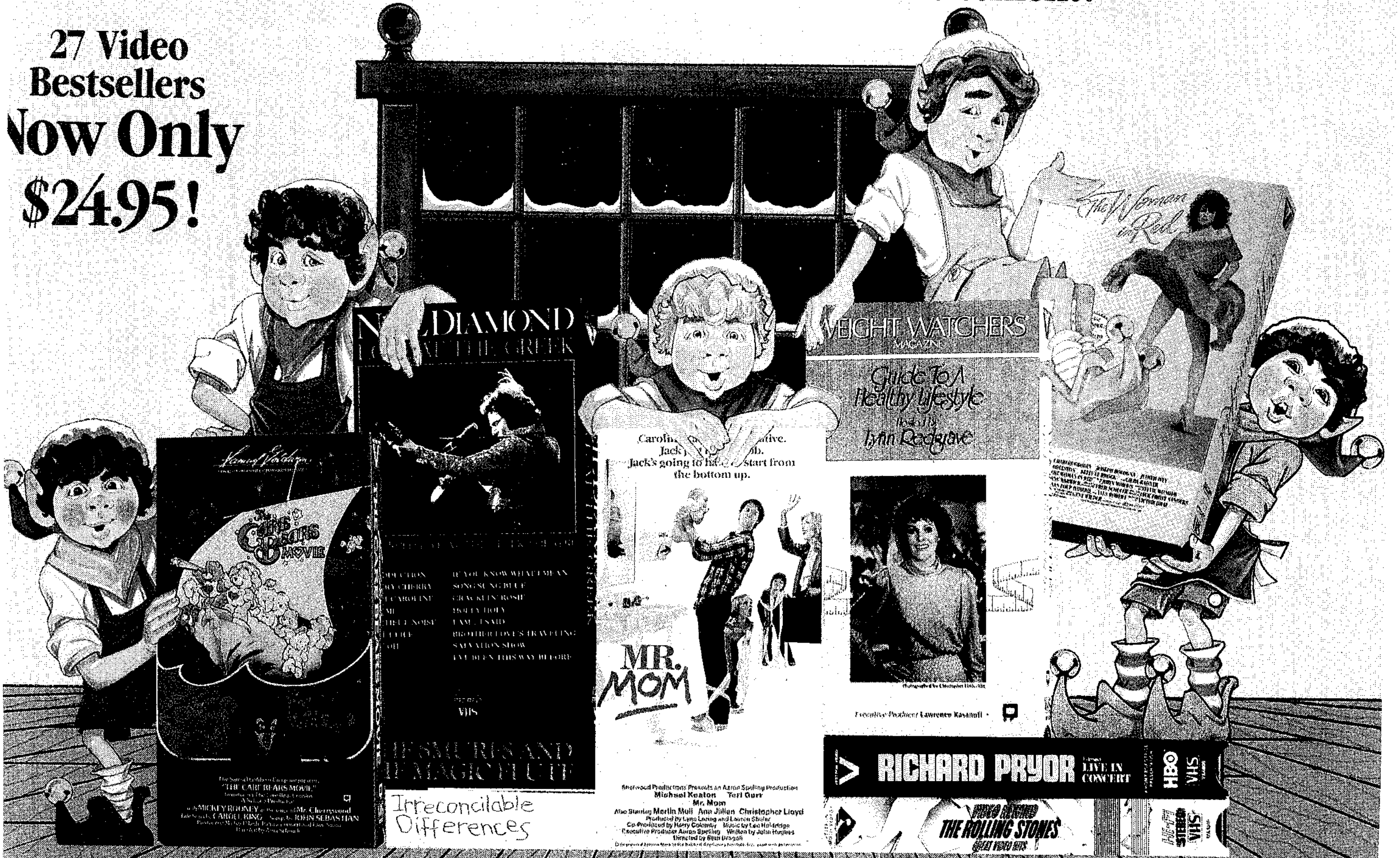
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October 1985

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We acted as financial advisor to and assisted in the negotiations as the representative of DMS INC.

September 1985

VERONIS, SUHLER & ASSOCIATES INC.

Gordon Publications, Inc.
has been acquired by
Elsevier U.S. Holdings, Inc.
for
$38,000,000

We acted as financial advisor to and assisted in the negotiations as the representative of Gordon Publications, Inc.

June 1985

VERONIS, SUHLER & ASSOCIATES INC.

Osborn Communications Corp.
a newly formed broadcasting company
has acquired*
Radio Stations WKRZ AM-FM
serving the Wilkes-Barre/Scranton area
from an investor group led by
Reliance Capital Group, L.P.
for
$7,600,000

We initiated the transaction, acted as financial advisor to, and assisted in the negotiations as the representative of Osborn Communications Corp.

*subject to FCC approval

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APPLIANCES

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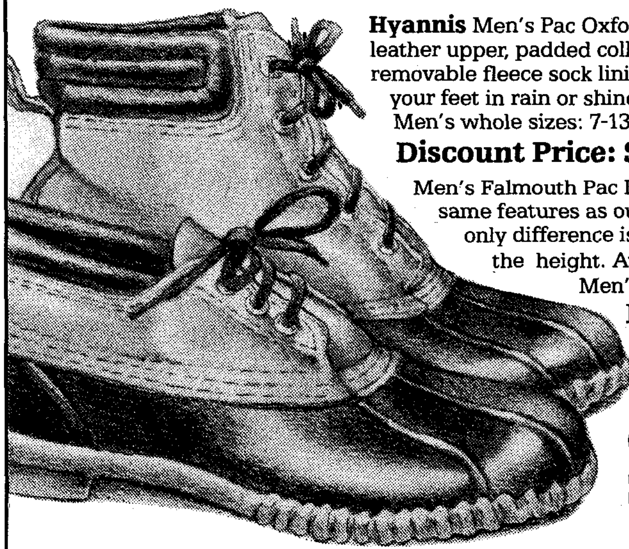

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A Complete Entertainment Guide for Seven Days Beginning

NOVEMBER 27

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—Opening Nov. 27: *Late Chrysanthemums.* #2—Thru Nov. 28: *Buddies.*

2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. Nov. 27: *Metropolis; Things to Come.* Nov. 28: *Beauty and the Beast; Black Orpheus.* Nov. 29–30: Max Fleischer cartoons. Dec. 1: *The Lady Vanishes* (1938); *The 39 Steps* (1935). Dec. 2: *Baby, It's You; Next Stop, Greenwich Village.* Dec. 3: *Reefer Madness; Child Bride; Marijuana.*

3. **ESSEX—Grand St. nr. Essex. St.** 982-4455. *Krush Groove.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—Opening Nov. 27: *Chuck Amuck: Chuck Jones' Greatest Warner Bros. Cartoons.* #2—*28 Up.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—*Mixed Blood.* #2—*Gringo.*

6. **8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave.** 674-6515. *Bring On the Night.*

8. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Nov. 27: *Broadway Through a Keyhole; Go Into Your Dance.* Nov. 28: *The Horn Blows at Midnight; George Washington Slept Here.* Nov. 29–30: *Macbeth* (1948); *Chimes at Midnight.* Dec. 1: *The Black Rose; Prince of Foxes.* Dec. 2: *Piaf—The Early Years; Vivre Sa Vie.* Dec. 3: *A Bill of Divorcement; What Price Hollywood?*

9. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Nov. 27–28: *The Magic Flute.* Nov. 29–30: *Life of Brian; And Now for Something Completely Different.* Dec. 1: *The Big Chill; The Breakfast Club.* Dec. 2–3: *The Lady Vanishes* (1938); *The 39 Steps* (1935).

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*Kiss of the Spider Woman.* #2—*Plenty.*

11. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*Dance With a Stranger.* #2—*Agnes of God.* #3—*Colonel Redl.* #4—*King Solomon's Mines.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave.** 989-0060. #1—*Once Bitten.* #2—Thru Nov. 26: *Sweet Dreams.* Opening Nov. 27: *Santa Claus: The Movie.* #3—*Jagged Edge.*

21. **GRAMERCY—23rd St. W. of Lexington Ave.** 475-1660. *After Hours; Rainbow Brite and the Star Stealer.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Thru Nov. 26: *Agnes of God.* Opening Nov. 27: *Santa Claus: The Movie.*

23. **MURRAY HILL—34th St. W. of Third Ave.** 685-7652. *Target.*

24. **34TH STREET EAST—34th St. W. of Second Ave.** 683-0255. *Jagged Edge.*

25. **LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave.** 532-5544. #1—*Transylvania 6-5000.* #2—*Fever Pitch.* #3—Thru Nov. 26: *To Live and Die in L.A.* Opening Nov. 27: *Rocky IV.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*A Nightmare on Elm Street, Part 2.* #2—*King Solomon's Mines.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *To Live and Die in L.A.*

32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1 & #2—Opening Nov. 27: *Rocky IV.*

33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*Target.* #2—*Commando.* #3—*Starchaser: The Legend of Orin.* #4—*The Doctor and the Devils.* #5—*Rainbow Brite and the Star Stealer.* #6—*Remo Williams: The Adventure Begins . . . .*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *One Magic Christmas.*

35. **MOVIELAND—B'way nr. 47th St.** 757-8320. *Back to the Future.*

36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *Jagged Edge.* **EMBASSY 3**—*Compromising Positions.* **EMBASSY 4**—*Agnes of God.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—*Bad Medicine.* #2—*Krush Groove.*

39. **EMBASSY 49TH STREET—49th St. E. of Seventh Ave.** 757-7003. *The Coca-Cola Kid.*

40. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Nov. 26: *Death Wish 3.* Opening Nov. 27: *Santa Claus: The Movie.* #2—*Once Bitten.*

41. **GUILD 50TH STREET—50th St. bet. Fifth Ave. and Ave. of the Americas.** 757-2406. *One Magic Christmas.*

43. **ZIEGFELD—54th St. W. of Sixth Ave.** 765-7600. *White Nights.*

44. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. *Back to the Future.*

45. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 56th St.** 757-2131. *Almonds and Raisins: The History of the Yiddish Cinema; The Golden Age of Second Avenue.*

46. **SUTTON—57th St. E. of Third Ave.** 759-1411. *Target.*

47. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. *Hail Mary.*

48. **57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave.** 581-7360. *The Gig.*

49. **NEW CARNEGIE—57th St. E. of B'way.** 582-4582. *Bring On the Night.*

50. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. *Bad Medicine.*

51. **PLAZA—58th St. E. of Madison Ave.** 355-3320. *When Father Was Away on Business.*

52. **PARIS—58th St. W. of Fifth Ave.** 688-2013. *The Official Story.*

53. **D. W. GRIFFITH—59th St. at Second Ave.** 759-4630. *Kiss of the Spider Woman.*

54. **MANHATTAN—59th St. bet. Second and Third Aves.** 935-6420. #1—*After Hours; Rainbow Brite and the Star Stealer.* #2—*King Solomon's Mines.*

55. **BARONET—Third Ave. at 59th St.** 355-1663. *Agnes of God.* **CORONET**—*Jagged Edge.*

56. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. *Plenty.*

57. **CINEMA I—Third Ave. at 60th St.** 753-6022. *Eleni.* **CINEMA II**—753-0774. *Subway.*

61st Street and Above, East Side

60. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Opening Nov. 27: *Santa Claus: The Movie.* #2—832-2720. *Once Bitten.*

61. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. *Twice in a Lifetime.*

62. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—*Fever Pitch.* #2—Tent.: *Witness.*

63. **68TH STREET PLAYHOUSE—Third Ave. at 68th St.** 734-0302. *The Gods Must Be Crazy.*

64. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. *Macaroni.*

65. **UA EAST—First Ave. at 85th St.** 249-5100. *One Magic Christmas.*

66. **86TH STREET EAST—86th St. E. of Third Ave.** 249-1144. *Bad Medicine.*

67. **LOEWS ORPHEUM—86th St. at Third Ave.** 289-4607. #1 & #2—Opening Nov. 27: *Rocky IV.*

68. **RKO 86TH STREET TWIN—86th St. W. of Lexington Ave.** 289-8900. #1—Thru Nov. 26: *Once Bitten.* Opening Nov. 27: *Santa Claus: The Movie.* #2—*Krush Groove; Rainbow Brite and the Star Stealer.*

61st Street and Above, West Side

80. **LOEWS PARAMOUNT—B'way at 61st St.** 247-5070. *Fever Pitch.*

81. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—*Kiss of the Spider Woman.* #2—*Sugarbaby.* #3—*Dance With a Stranger.*

82. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—*Shoah:* Part One. #2—*Shoah:* Part Two.

83. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Dec. 7: Screen Teams. Nov. 26–27: *Babes in Arms; Strike Up the Band.* Nov. 28–30: *Captain Blood; The Adventures of Robin Hood; Rabbit Hood.* Dec. 1–2: *Blossoms in the Dust; Madame Curie.* Dec. 3–4: *Butch Cassidy and the Sundance Kid; The Sting.*

84. **EMBASSY 72ND STREET TWIN—B'way nr. 72nd St.** 724-6745. #1—*Rasputin.* #2—*Sotto, Sotto.*

85. **LOEWS 84TH STREET SIX—B'way at 84th St.** 877-3600. #1—*Fever Pitch.* #2—Thru Nov. 26: *To Live and Die in L.A.* Opening Nov. 27: *Rocky IV.* #3—*Bad Medicine.* #4—*Target.* #5—*After Hours; Rainbow Brite and the Star Stealer.* #6—*One Magic Christmas.*

86. **THALIA—95th St. W. of B'way.** 222-3370. Nov. 27: *Winterset; Street Scene.* Nov. 28: *Ballad of a Soldier; The Cranes Are Flying.* Nov. 29–30: *Dr. Strangelove; The President's Analyst.* Dec. 1: *Beauty and the Beast; Orpheus.* Dec. 2: *The Lady From Shanghai; The Stranger* (1946). Dec. 3: *Johnny Guitar; Bigger Than Life.*

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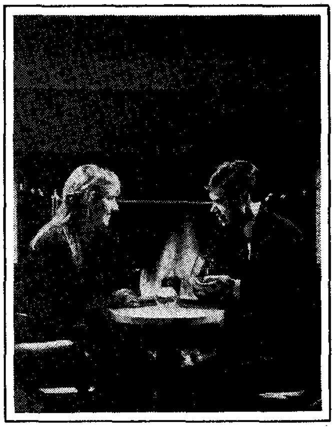

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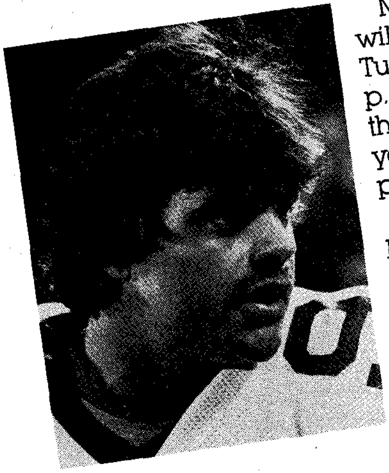

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87. METRO CINEMA—B'way nr. 99th St. 222-1200. 50 Years of Japanese Cinema. Nov. 27: *Merry Christmas, Mr. Lawrence; The Sun's Burial.* Nov. 28–Dec. 1: *Yojimbo; Throne of Blood.* Dec. 2–3: *An Autumn Afternoon; The Flavor of Green Tea Over Rice.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—Thru Nov. 26: *Once Bitten.* Opening Nov. 27: *Santa Claus: The Movie.* #2—*Agnes of God; Rainbow Brite and the Star Stealer.* #3—*King Solomon's Mines.* #4—*Starchaser: The Legend of Orin.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Death Wish 3; Rainbow Brite and the Star Stealer.* #2—*Starchaser: The Legend of Orin.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 873-4225; Naturemax: 496-0900. Free with museum adm. Nov. 30–Dec. 1, 11 a.m.–5: Native American Film Festival: Recent documentary films on American Indian and Inuit peoples; filmmakers present; for more information, call 283-2420. **Naturemax Theater:** *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $4; members free. Nov. 29 at 8: *Fellow Citizen, A. Lincoln* (1971–72), *A Talk With Carmen D'Avino* (1969), *Islamic Carpets* (1970), *Richter on Film* (1973), and *Mobilcolor: The Art of Light Projection* (work-in-progress), all by Cecile Starr; Starr present. Nov. 30 at 8: Films Filming Film: *Permanent Wave* (1966) by Anita Thacher, and *Bellissima* (Italy, 1951) by Luchino Visconti, with Anna Magnani. Dec. 1: *Brancusi's Sculpture Ensemble at Tirgu Jiu* (1977–84), *Third Degree* (1982), and *Tails* (1976), all by Paul Sharits; Sharits present.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Nov. 27 at 1, 3:15, 6 & 8:30: *Monsieur de Pourceaugnac* (France, 1985) by Michel Mitrani.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $4. Endangered Documentary and Other Species. Nov. 29 at 7: *Voices of the Gods* by Alfred Santana, and *Great Spirit Within the Hole* by Chris Spotted Eagle; Santana present.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; members $3.50. Nov. 30 at 8: *Basileus Quartet* (France/Italy, 1984) by Fabio Carpi.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru Jan. 5, 1986: Tue. 12 noon–8, Wed.–Fri. 12 noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature: *Elephant Games* (1985) and *Flying Morning Glory (on Fire)* (1985) by Skip Blumberg.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Adm. $5. Dec. 1 at 1:30: *Bene Israel, Children of Israel—The Jews of India* (1974) by Benjamin Hayeem; Hayeem present.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $3. Personal Cinema Series; filmmakers present. Nov. 30 at 8: *Interrupted Line, Mann & Frau & Animal, Remote . . . Remote, Syntagma,* and other films by Austrian artist Valie Export. Dec. 1 at 8: *Fenster* (1979), *Change* (1981), *SN* (1984), and *SI* (1985) by Christoph Janetzko.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. 12 noon–8, Wed.–Sat. 12 noon–5. Thru Jan. 30, 1986: Jazz on Television.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Noble Education Center:** Avant-Garde of the Twenties: compilation of short films shown continuously. **Titus Theater 1:** Nov. 28 at 2:30: A History of Camera Movement: *Variété* (Germany, 1924) by E. A. Dupont. Continuing Nov. 29: Film-Utsav India. Nov. 29 at 2 & 6: *Nehru* (India, 1985) by Shyam Benegal and Yuri Aldokhin, in three parts: *The Awakening, The Struggle, Freedom.* Nov. 30 at 12:30: Warner Bros. Cartoons Golden Jubilee: Show Biz; at 2 & 5: *Satyajit Ray* (India, 1985) by Shyam Benegal. Dec. 1 at 2 & 5: (See Nov. 30 at 12:30). Dec. 2 at 2:30: *Notorious* (1946) by Alfred Hitchcock, with Cary Grant and Ingrid Bergman; at 6: *Folies-Bergère*

(1935) by Roy Del Ruth, with Maurice Chevalier and Ann Sothern. **Titus Theater 2:** Recent Films From West Germany. Nov. 29 at 3: *Die Praxis der Liebe* (West Germany, 1985) by Valie Export; 6:30: *Die Mitläufer* (West Germany, 1985) by Erwin Leiser and Eberhard Itzenplitz; Leiser present. Nov. 30 at 2:30: *Kolp* (West Germany, 1985) by Roland Suso Richter; 5:30: *Super* (West Germany, 1985) by Adolf Winkelmann. Dec. 1 at 2:30 & 5:30: Film-Utsav India: *The Mind of Clay* (India, 1985) by Mani Kaul. Dec. 2 at 6:30: Video Viewpoints: Joan Logue, "Video Portraits." Dec. 3, 2–7:30: *Mahatma: Life of Gandhi, 1869–1948* (India, 1968) by Vihalbhai K. Jhaveri.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Nov. 27 at 8 & 9:45, Nov. 28 at 7:30 & 9:30, Nov. 29–30 at 8 & 10, Dec. 1 at 5 & 7:30, Dec. 2 at 8: *The Coca-Cola Kid* (Australia, 1985) by Dusan Makavejev, with Eric Roberts. Dec. 3–4 at 8: *1984* (1984) by Michael Radford, with Richard Burton and John Hurt.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Dec. 3 at 12 noon: *Rain* (1932) by Lewis Milestone, with Joan Crawford; 2:30: Collector's Choice: The Beat Goes On: *Wholly Communion* (Great Britain, 1966) by Peter Whitehead, *Allen Ginsberg and Lawrence Ferlingetti,* and *Pull My Daisy* (1960) by Robert Frank and Alfred Leslie. **Chatham Square branch, 33 E. B'way.** 964-6598, or 925-8685. Free. Asian American Children's Film Series. Nov. 27 at 4, Nov. 30 at 2:30: *Swimmy,* and *Ching Family.*

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Nov. 27: The Films of Gilles Carle: Nov. 27 at 6 (free; tickets available one hour before screening): *La Vraie Nature de Bernadette* (Canada, 1972); 8:15 (regular adm.): *Les Plouffe* (Canada, 1982). Beg. Nov. 29: Tue.–Sun. at 7 & 9:30, Fri.–Sun. at 4:30: *Flowing* (Japan, 1956) by Mikio Naruse. Public Service (free): Fri.–Sun. at 2: *Dance Black America* (1985) by D. A. Pennebaker and Chris Hegedus.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. Lewis Mumford: Toward Human Architecture. Nov. 30 at 2: *The City as Man's Home* (1963), and *The Heart of the City* (1963).

THE SOUNDS OF SILENTS—Beacon Theatre, 2124 B'way at 74th St. 787-1477. Adm. $6 & $7; senior citizens and children half price. Dec. 2 at 2 & 8: *The Eagle* (1925) by Clarence Brown, with Rudolph Valentino and Vilma Banky; live organ accompaniment.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. 12 noon–6. Thru Dec. 15: Film sculptures by Deborah Whitman.

YWCA—610 Lexington Ave. 755-4500. Adm. $3.50; members $2.50. Dec. 2 at 6: A Tribute to Doris Chase: *Table for One* (1985) by Chase, with Geraldine Page, *Video Sculpture* (1984) by Chase, and *Doris Chase: Portrait of an Artist* (1984) by Robin Schanzenbach; Chase present.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*King Solomon's Mines.* #2—*Starchaser: The Legend of Orin.* #3—*Krush Groove; Rainbow Brite and the Star Stealer.* #4—Beg. Nov. 27: *Santa Claus: The Movie.*

101. BAINBRIDGE—286 E. 204th St., nr. Webster Ave. 655-1070. #1—Thru Nov. 28: *Death Wish 3.* Beg. Nov. 29: *A Nightmare on Elm Street, Part 2.* Thru Nov. 28: *Compromising Positions.* Beg. Nov. 29: *Jagged Edge.*

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Death Wish 3.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*King Solomon's Mines.* #2—*Agnes of God.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Jagged Edge.* #2—*Agnes of God.* #3—Beg. Nov. 27: *Rocky IV.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru Nov. 28: *Krush Groove; Mad Max Beyond Thunderdome.* Beg. Nov. 29: *Commando.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Starchaser: The Legend of Orin.* #2—*King Solomon's Mines.* #3—*Bad Medicine.* #4—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Santa Claus: The Movie.*

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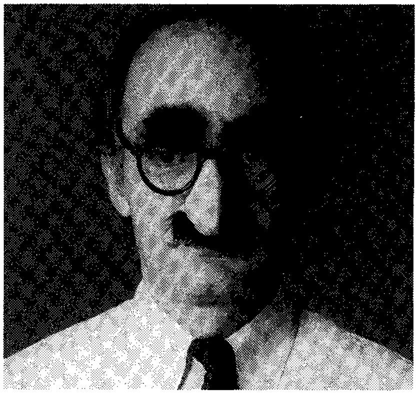

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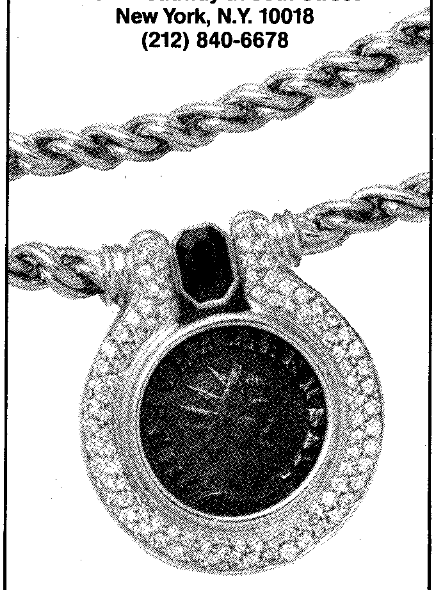

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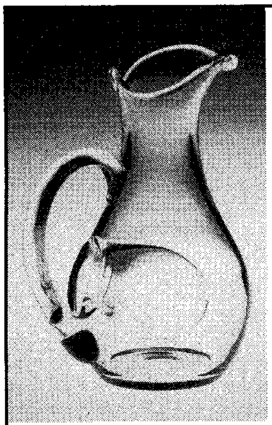

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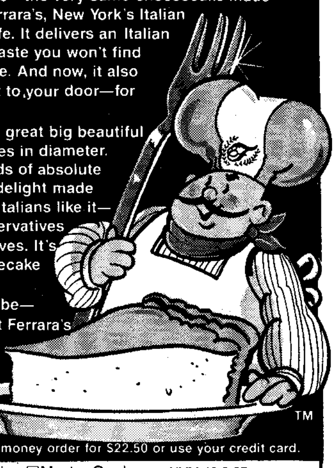

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MOVIES

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Fever Pitch.* #2—*King Solomon's Mines.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—Thru Nov. 26: *To Live and Die in L.A.* Beg. Nov. 27: *Rocky IV.* #2—*A Nightmare on Elm Street, Part 2.* #3—*Back to the Future.* #4—Thru Nov. 26: *Death Wish 3; Rainbow Brite and the Star Stealer.* Beg. Nov. 27: *Santa Claus: The Movie.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. *Fever Pitch.*

112. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*One Magic Christmas.* #2—Kung fu films. #3—*King Solomon's Mines.* #4—*Krush Groove; Rainbow Brite and the Star Stealer.*

113. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Starchaser: The Legend of Orin.* #2—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Santa Claus: The Movie.* #3—*Bad Medicine.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*One Magic Christmas.* #2—Thru Nov. 26: *Commando.* Beg. Nov. 27: *Santa Claus: The Movie.* #3—*A Nightmare on Elm Street, Part 2.* #4—*Krush Groove.* #5—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Rocky IV.* #6—*King Solomon's Mines.* #7—*Bad Medicine.* #8—*Death Wish 3.* #9—*Fever Pitch.* #10—*To Live and Die in L.A.* #11—*Target; Rainbow Brite and the Star Stealer.* #12—*Starchaser: The Legend of Orin.*

BROOKLYN

AREA CODE 718

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*King Solomon's Mines.* #2—Thru Nov. 26: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 27: *Rocky IV.* #3—*One Magic Christmas.* #4—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Santa Claus: The Movie.* #5—*Target; Rainbow Brite and the Star Stealer.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*King Solomon's Mines.* #2—*One Magic Christmas.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Fever Pitch.* #2—Thru Nov. 26: *That Was Then . . . This Is Now.* Beg. Nov. 27: *Rocky IV.* #3—*Transylvania 6-5000.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Target.* #2—*Death Wish 3.* #3—*Bad Medicine.* #4—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Santa Claus: The Movie.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Fever Pitch.* #2—Thru Nov. 26: *Target.* Beg. Nov. 27: *Santa Claus: The Movie.* #3—*King Solomon's Mines.* #4—*Starchaser: The Legend of Orin.* #5—Thru Nov. 26: *Death Wish 3; Rainbow Brite and the Star Stealer.* Beg. Nov. 27: *Rocky IV.* #6—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Santa Claus: The Movie.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Jagged Edge.* #2—*Bad Medicine.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Nov. 26: *Once Bitten; Rainbow Brite and the Star Stealer.* Beg. Nov. 27: *Rocky IV.* #2—*Back to the Future.* #3—*One Magic Christmas.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*When Father Was Away on Business.* #2—*Agnes of God; Rainbow Brite and the Star Stealer.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Starchaser: The Legend of Orin.* #2—*A Nightmare on Elm Street, Part 2.* #3—*King Solomon's Mines.* #4—Thru Nov. 26: *Krush Groove; Rainbow Brite and the Star Stealer.* Beg. Nov. 27: *Rocky IV.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Fever Pitch.* #2—*King Solomon's Mines.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—Thru Nov. 26: *Death Wish 3.* Beg. Nov. 27: *Santa Claus: The Movie.* #2—*Bad Medicine.* #3—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Rocky IV.* #4—*Target; Rainbow Brite and the Star Stealer.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. *King Solomon's Mines.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru Nov. 28: *Jagged Edge.* Beg. Nov. 29: *Agnes of God.* #2—Thru Nov. 28: *To Live and Die in L.A.* Beg. Nov. 29: *Kiss of the Spider Woman.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*A Nightmare on Elm Street, Part 2.* #2—*Starchaser: The Legend of Orin.* #3—*Commando.* #4—*King Solomon's Mines.* #5—*One Magic Christmas.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Nov. 28: *Commando.* #2—Thru Nov. 28: *After Hours.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Bad Medicine.* #2—*King Solomon's Mines.* #3—Thru Nov. 26: *Death Wish 3.* Beg. Nov. 27: *Rocky IV.* #4—Thru Nov. 26: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 27: *Santa Claus: The Movie.* #5—*Krush Groove.*

220. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—*Krush Groove; Gremlins.* #2—*Back to the Future.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Starchaser: The Legend of Orin.* #2—Closed for renovations. #3—*Bad Medicine; Rainbow Brite and the Star Stealer.* #4—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Santa Claus: The Movie.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Target.* #2—Thru Nov. 26: *To Live and Die in L.A.* Beg. Nov. 27: *Rocky IV.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Starchaser: The Legend of Orin.* #2—*The Doctor and the Devils.* #3—Thru Nov. 26: *Agnes of God.* Beg. Nov. 27: *Santa Claus: The Movie.* #4—*Bad Medicine.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Nov. 26: *Summer Rental; Trading Places.* Beg. Nov. 27: *Back to the Future; The Last Starfighter.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Bad Medicine.* #2—*King Solomon's Mines.* #3—*Remo Williams: The Adventure Begins . . . ; Rainbow Brite and the Star Stealer.* #4—*The Doctor and the Devils.* #5—*Back to the Future.* #6—*Transylvania 6-5000.* #7—*Commando.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—Thru Nov. 26: *Transylvania 6-5000.* Beg. Nov. 27: *Rocky IV.* #2—*Back to the Future.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—Thru Nov. 26: *To Live and Die in L.A.* Beg. Nov. 27: *Rocky IV.* #2—*Transylvania 6-5000.* #3—*Fever Pitch.* #4—*A Nightmare on Elm Street, Part 2.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—Thru Nov. 26: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 27: *Rocky IV.* #2—*Target; Rainbow Brite and the Star Stealer.* #3—*Starchaser: The Legend of Orin.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—Thru Nov. 26: *Death Wish 3; Basket Case.* Beg. Nov. 27: *Santa Claus: The Movie.* #2—*Fever Pitch.* #3—*Bad Medicine.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*King Solomon's Mines.* #2—*One Magic Christmas.* #3—*Jagged Edge.* #4—*Once Bitten.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Agnes of God.* #2—*Jagged Edge.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*A Nightmare on Elm Street, Part 2.* #2—*Back to the Future.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*The Doctor and the Devils.* #2—*Bad Medicine.* #3—*King Solomon's Mines.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*One Magic Christmas.* #2—*Jagged Edge.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Fever Pitch.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Starchaser: The Legend of Orin.* #2—*Death Wish 3.* #3—*Target.* #4—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Santa Claus: The Movie.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Jagged*

Edge. #2—*Once Bitten; Rainbow Brite and the Star Stealer.* #3—*King Solomon's Mines.* #4—*The Doctor and the Devils.* #5—*When Father Was Away on Business.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*One Magic Christmas.* #2—Thru Nov. 26: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 27: *Santa Claus: The Movie.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Starchaser: The Legend of Orin.* #2—*Once Bitten.* #3—Thru Nov. 26: *That Was Then . . . This Is Now.* Beg. Nov. 27: *Commando.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru Nov. 26: *Death Wish 3.* Beg. Nov. 27: *Santa Claus: The Movie.* #2—*King Solomon's Mines.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Nov. 26: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 27: *Back to the Future.* #2—*Target; Rainbow Brite and the Star Stealer.* #3—*Bad Medicine.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru Nov. 26: *Compromising Positions.* Beg. Nov. 27: *After Hours; Pee-wee's Big Adventure.* #2—*Kiss of the Spider Woman; Goodbye New York.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Death Wish 3.* #2—Thru Nov. 26: *Target.* Beg. Nov. 27: *Rocky IV.*

323. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Nov. 26: *Cocoon; Johnny Dangerously.* Beg. Nov. 27: *Commando.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*A Nightmare on Elm Street, Part 2.* #2—*Krush Groove.* #3—*To Live and Die in L.A.*

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Krush Groove.* #2—*Starchaser: The Legend of Orin.*

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—Thru Nov. 26: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 27: *Rocky IV.* #2—*Commando.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*King Solomon's Mines.* #2—*Agnes of God.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*King Solomon's Mines.* #2—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Santa Claus: The Movie.*

401. NEW DORP—HYLAN—351-6601. #1—*Jagged Edge.* #2—Thru Nov. 28: *That Was Then . . . This Is Now.*

402. NEW DORP—LANE—351-2110. *Fever Pitch.*

403. NEW DORP—RAE—979-0444. #1—*A Nightmare on Elm Street, Part 2.* #2—Thru Nov. 26: *Target; Rainbow Brite and the Star Stealer.* Beg. Nov. 27: *Santa Claus: The Movie.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*One Magic Christmas.* #2—*Starchaser: The Legend of Orin.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Bad Medicine.* #2—*King Solomon's Mines.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Starchaser: The Legend of Orin.* #2—*Jagged Edge.*

501. BALDWIN—RKO—223-9230. Thru Nov. 26: *That Was Then . . . This Is Now.* Beg. Nov. 27: *Santa Claus: The Movie.*

502. BELLEROSE—RKO—775-1351. Nov. 27–Dec. 3: *Cocoon.*

503. BELLMORE—THE MOVIES—783-7200. Thru Nov. 28: *After Hours.*

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—*King Solomon's Mines.* #2—*Agnes of God; Rainbow Brite and the Star Stealer.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Target.* #2—*One Magic Christmas.* #3—*Jagged Edge.* #4—*Bad Medicine.*

507. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—Thru Nov. 26: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 27: *Rocky IV.* #2—Thru Nov. 26: *Back to the Future.* Beg. Nov. 27: *Santa Claus: The Movie.* #3—Thru Nov. 26: *Transylvania 6-5000.* Beg. Nov. 27: *Rocky IV.* #4—Thru Nov. 26: *To Live and Die in L.A.; Rainbow Brite and the Star Stealer.* Beg. Nov. 27: *Santa Claus: The Movie.*

508. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Kiss of the Spider Woman.* #2—*A Nightmare on Elm Street, Part 2.* #3—*Target; Rainbow Brite and the Star Stealer.*

509. GARDEN CITY PARK—RKO PARK EAST—741-8484. *King Solomon's Mines.*

510. GREAT NECK—SQUIRE—466-2020. #1—*Target.* #2—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Santa Claus: The Movie.* #3—*Bad Medicine.*

511. HEWLETT—RKO—791-6768. Nov. 27–Dec. 3: *Cocoon.*

512. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Nov. 28: *Once Bitten.* Beg. Nov. 29: *Agnes of God.* #2—*King Solomon's Mines.*

513. HICKSVILLE—MID-PLAZA—433-2400. #1—*Back to the Future.* #2—*Fantasia.* #3—*Fever Pitch.* #4—*The Doctor and the Devils.* #5—Thru Nov. 26: *To Live and Die in L.A.; Rainbow Brite and the Star Stealer.* Beg. Nov. 27: *Rocky IV.* #6—*Jagged Edge.*

514. LAWRENCE—RKO—371-0203. #1—*Starchaser: The Legend of Orin.* #2—*Jagged Edge.* #3—*Target; Rainbow Brite and the Star Stealer.*

515. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Nov. 26: *Compromising Positions.* Beg. Nov. 27: *Commando.* #2—*After Hours.*

516. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Fever Pitch.* #2—*A Nightmare on Elm Street, Part 2.* #3—*To Live and Die in L.A.* #4—*Back to the Future.* #5—Thru Nov. 26: *That Was Then . . . This Is Now.* Beg. Nov. 27: *Rocky IV.* #6—Thru Nov. 26: *Transylvania 6-5000.* Beg. Nov. 27: *Santa Claus: The Movie.*

517. LONG BEACH—PARK AVENUE—432-0576. Thru Nov. 28: *Death Wish 3; The Seventh Voyage of Sinbad.*

518. LYNBROOK—LYNBROOK—593-1033. #1—*One Magic Christmas.* #2—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Santa Claus: The Movie.* #3—*King Solomon's Mines.* #4—*Bad Medicine.*

519. LYNBROOK—STUDIO ONE—599-1444. *Kiss of the Spider Woman.*

520. MALVERNE—TWIN—599-6966. #1—Thru Nov. 26: *Compromising Positions.* Beg. Nov. 27: *After Hours.* #2—*Kiss of the Spider Woman.*

521. MANHASSET—MANHASSET—627-7887. #1—*Jagged Edge.* #2—*One Magic Christmas.* #3—*King Solomon's Mines.*

522. MANHASSET—RKO CINEMA—627-1300. *When Father Was Away on Business.*

523. MASSAPEQUA—PEQUA—799-6464. Thru Nov. 26: *Jagged Edge.* Beg. Nov. 27: *Rocky IV.*

524. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Target.* #2—*Bad Medicine.* #3—*One Magic Christmas.* #4—Thru Nov. 28: *Once Bitten.* Beg. Nov. 29: *Jagged Edge.* #5—Thru Nov. 26: *Death Wish 3.* Beg. Nov. 27: *Santa Claus: The Movie.* #6—*Starchaser: The Legend of Orin.* #7—*King Solomon's Mines.* #8—*Back to the Future.* #9—*Fever Pitch.*

525. MERRICK—TWIN—546-1270. #1—Thru Nov. 28: *To Live and Die in L.A.* #2—Program unavailable.

526. NEW HYDE PARK—HERRICKS—747-0555. #1—*Jagged Edge.* #2—*Starchaser: The Legend of Orin.*

527. OCEANSIDE—OCEANSIDE—536-7565. #1—*The Gods Must Be Crazy.* #2—*Death Wish 3.*

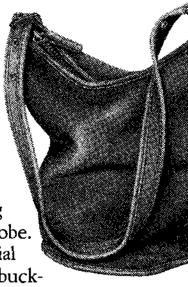
528. OLD BETHPAGE—CINE CAPRI—752-1610. Thru Nov. 28: *Compromising Positions.*

529. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Jagged Edge.* #2—Thru Nov. 26: *The Gods Must Be Crazy.* Beg. Nov. 27: *Commando.*

530. PLAINVIEW—RKO MORTON VILLAGE—938-2323. *Once Bitten; Rainbow Brite and the Star Stealer.*

531. PLAINVIEW—RKO TWIN—931-1333. #1—*Starchaser: The Legend of Orin.* #2—*King Solomon's Mines.*

532. PORT WASHINGTON—MOVIES—944-6200. #1—*Fever Pitch; Rainbow Brite and the Star Stealer.* #2—*Starchaser: The Legend of Orin.* #3—*Back to the Future.* #4—Thru Nov. 26: *After Hours.* Beg. Nov. 27: *Commando.*



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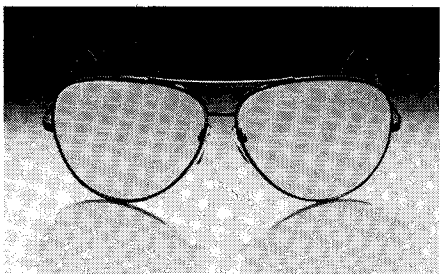

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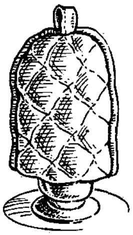

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MOVIES

533. ROCKVILLE CENTRE—RKO FANTASY—764-8000. Thru Nov. 26: *Transylvania 6-5000.* Beg. Nov. 27: *Rocky IV.*

534. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Fever Pitch.* #2—*A Nightmare on Elm Street, Part 2.*

535. ROSLYN—ROSLYN—621-8488. #1—Thru Nov. 26: *To Live and Die in L.A.* Beg. Nov. 27: *Rocky IV.* #2—*Agnes of God.*

536. SYOSSET—SYOSSET—921-5810. #1—*Bad Medicine.* #2—Thru Nov. 26: *Agnes of God.* Beg. Nov. 27: *Santa Claus: The Movie.* #3—*Target.*

537. SYOSSET—UA CINEMA 150—364-0700. *White Nights.*

538. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*The Doctor and the Devils.* #2—*Bad Medicine.* #3—Thru Nov. 26: *Commando.* Beg. Nov. 27: *Santa Claus: The Movie.*

539. VALLEY STREAM—SUNRISE—825-5700. #1—*To Live and Die in L.A.; Rainbow Brite and the Star Stealer.* #2—*Back to the Future.* #3—*Jagged Edge; Starchaser: The Legend of Orin.* #4—*Death Wish 3.* #5—*A Nightmare on Elm Street, Part 2.* #6—*White Nights.* #7—*King Solomon's Mines.* #8—*Krush Groove.* #9—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Rocky IV.* #10—*Fever Pitch.* #11—*One Magic Christmas.* #12—*Target.*

540. WANTAGH—RKO—781-6969. *The Doctor and the Devils.*

541. WESTBURY—DRIVE-IN—334-3400. #1—*Once Bitten.* #2—*King Solomon's Mines.* #3—*Bad Medicine.*

542. WESTBURY—WESTBURY—333-1911. #1—*Starchaser: The Legend of Orin.* #2—*Kiss of the Spider Woman.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*King Solomon's Mines.* #2—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Santa Claus: The Movie.* #3—*Bad Medicine.*

601. BABYLON—RKO—669-0700. #1—*A Nightmare on Elm Street, Part 2.* #2—*One Magic Christmas.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Back to the Future.* #2—*Fever Pitch.* #3—*Starchaser: The Legend of Orin.*

603. BAY SHORE—CINEMA—665-1722. *Starchaser: The Legend of Orin.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Target.* #2—Thru Nov. 26: *Streetwise.* Beg. Nov. 27: *Rocky IV.*

606. BRENTWOOD—BRENTWOOD—273-3900. *The Doctor and the Devils.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—Beg. Nov. 27: *Once Bitten.* #2—Beg. Nov. 27: *One Magic Christmas.* #3—Beg. Nov. 27: *Back to the Future.* #4—Beg. Nov. 27: *Bad Medicine.* #5—Beg. Nov. 27: *Santa Claus: The Movie.* #6—Beg. Nov. 27: *Rainbow Brite and the Star Stealer.* #7—Beg. Nov. 27: *Rocky IV.* #8—Beg. Nov. 27: *Rocky IV.* #9—Beg. Nov. 27: *King Solomon's Mines.* #10—Beg. Nov. 27: *Starchaser: The Legend of Orin.*

609. COMMACK—MULTIPLEX—462-6953. #1—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Rocky IV.* #2—*One Magic Christmas.* #3—*Fever Pitch.* #4—*A Nightmare on Elm Street, Part 2.* #5—*King Solomon's Mines.* #6—*Death Wish 3; Rainbow Brite and the Star Stealer.* #7—*White Nights.* #8—Thru Nov. 26: *Transylvania 6-5000.* Beg. Nov. 27: *Santa Claus: The Movie.* #9—*Target.* #10—*Starchaser: The Legend of Orin.*

610. COMMACK—RKO—499-4545. #1—*Jagged Edge.* #2—*Bad Medicine.*

611. CORAM—PINE—698-6442. #1—*A Nightmare on Elm Street, Part 2.* #2—Thru Nov. 26: *Transylvania 6-5000.* Beg. Nov. 27: *Santa Claus: The Movie.* #3—*Fever Pitch.* #4—Thru Nov. 26: *Death Wish 3.* Beg. Nov. 27: *Rocky IV.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*White Nights.* #2—*King Solomon's Mines.* #3—*Bad Medicine.* #4—*One Magic Christmas.* #5—*Fever Pitch.* #6—Thru Nov. 26: *Target.* Beg. Nov. 27: *Rocky IV.* #7—Thru Nov. 26: *Death Wish 3.* Beg. Nov. 27: *Santa Claus: The Movie.* #8—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Rocky IV.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*King Solomon's Mines.* #2—Thru Nov. 26: *The Doctor and the Devils.* Beg. Nov. 27: *Santa Claus: The Movie.* #3—*Target.* #4—*Bad Medicine.* #5—*Starchaser: The Legend of Orin.*

614. ELWOOD—ELWOOD—499-7800. #1—Thru Nov. 26: *Cocoon.* Beg. Nov. 27: *Rocky IV.* #2—*Fever Pitch.*

615. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—*Fever Pitch.* #2—*The Doctor and the Devils.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Target.* #2—*One Magic Christmas.* #3—Thru Nov. 26: *Transylvania 6-5000; Rainbow Brite and the Star Stealer.* Beg. Nov. 27: *Santa Claus: The Movie.* #4—*King Solomon's Mines.*

619. HUNTINGTON—RKO WHITMAN—423-1300. Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Rocky IV.*

620. ISLIP—ISLIP—581-5200. #1—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Santa Claus: The Movie.* #2—*King Solomon's Mines.* #3—*Agnes of God; Rainbow Brite and the Star Stealer.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Bad Medicine.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru Nov. 28: *To Live and Die in L.A.*

623. LINDENHURST—LINDENHURST—888-5400. Thru Nov. 28: *After Hours.* Beg. Nov. 29: *Commando.*

624. MATTITUCK—MATTITUCK—298-4405. #1—Thru Nov. 26: *Target; Rainbow Brite and the Star Stealer.* Beg. Nov. 27: *Rocky IV.* #2—*Bad Medicine.* #3—*King Solomon's Mines.* #4—Thru Nov. 26: *The Doctor and the Devils.* Beg. Nov. 27: *Santa Claus: The Movie.* #5—*Fever Pitch.*

626. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. *King Solomon's Mines.*

627. NORTHPORT—NORTHPORT—261-8600. Thru Nov. 28: *After Hours.* Beg. Nov. 29: *Commando.*

628. OAKDALE—OAKDALE—589-8118. Thru Nov. 28: *To Live and Die in L.A.* Beg. Nov. 29: *Death Wish 3.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—Thru Nov. 26: *Back to the Future.* Beg. Nov. 27: *Rocky IV.* #2—Thru Nov. 26: *Target.* Beg. Nov. 27: *Rocky IV.* #3—*One Magic Christmas.*

630. PATCHOGUE—RKO PLAZA—475-5225. #1—*A Nightmare on Elm Street, Part 2.* #2—*King Solomon's Mines.*

631. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. *Bad Medicine.* **OUTDOOR**—*Transylvania 6-5000; Girls Just Want to Have Fun.*

632. PATCHOGUE—SUNWAVE—475-7766. #1—*Starchaser: The Legend of Orin.* #2—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Santa Claus: The Movie.*

633. PORT JEFFERSON—MINI EAST—928-6555. *Target; Rainbow Brite and the Star Stealer.* **WEST**—*King Solomon's Mines.*

634. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Nov. 27–Dec. 3: *Cocoon.*

635. RIVERHEAD—SUFFOLK—727-3133. *Death Wish 3; Invasion U.S.A.*

636. SAG HARBOR—SAG HARBOR—725-0010. Thru Nov. 28: *Sugar Cane Alley.* Beg. Nov. 29: *The Shooting Party.*

637. SAYVILLE—SAYVILLE—589-0232. #1—*Fever Pitch.* #2—*Cocoon.* #3—Thru Nov. 26: *Back to the Future.* Beg. Nov. 27: *Rocky IV.*

639. SHIRLEY—TWIN—281-4466. #1—Thru Nov. 26: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 27: *Commando.* #2—Thru Nov. 28: *To Live and Die in L.A.*

640. SMITHTOWN—SMITHTOWN—265-1551. *Target.*

641. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Jagged Edge.* #2—*Fever Pitch.* #3—Thru Nov. 26: *After Hours.* Beg. Nov. 27: *Rocky IV.*

642. STONY BROOK—LOEWS—751-2300. #1—*Fever Pitch.* #2—Thru Nov. 26: *That Was Then . . . This Is Now.* Beg. Nov. 27: *Rocky IV.* #3—*Transylvania 6-5000.*

643. WEST ISLIP—TWIN—669-2626. #1—*Jagged Edge.* #2—Thru Nov. 28: *Death Wish 3.* Beg. Nov. 29: *Commando.*

644. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Back to the Future.* #2—*Cocoon.*

645. WESTHAMPTON—WESTHAMPTON—288-1500. *Transylvania 6-5000.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Bad Medicine.* #2—Thru Nov. 28: *A Nightmare on Elm Street, Part 2; Rainbow Brite and the*

Star Stealer. Beg. Nov. 29: *When Father Was Away on Business.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Fever Pitch.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1 & #2—*White Nights.* #3—Thru Nov. 26: *Jagged Edge.* Beg. Nov. 27: *Santa Claus: The Movie.*

703. GREENBURGH—CINEMA 100—946-4680. #1—Thru Nov. 28: *Once Bitten.* #2—Beg. Nov. 27: *Santa Claus: The Movie.*

704. HARRISON—SILVER SCREEN—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—*Target.* #2—*Jagged Edge.* #3—*Back to the Future.* #4—*Bad Medicine.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Jagged Edge.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Target.* #2—*One Magic Christmas.* #3—*Bad Medicine.* #4—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Santa Claus: The Movie.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*The Doctor and the Devils; Rainbow Brite and the Star Stealer.* #2—Thru Nov. 26: *Target.* Beg. Nov. 27: *Back to the Future.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Nov. 28: *Death Wish 3.* Beg. Nov. 29 (tent.): *Jagged Edge.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Starchaser: The Legend of Orin.* #2—*Krush Groove.* #3—*A Nightmare on Elm Street, Part 2.* #4—*Bad Medicine.* #5—*Target; Rainbow Brite and the Star Stealer.* #6—Thru Nov. 26: *Once Bitten; Death Wish 3.* Beg. Nov. 27: *Santa Claus: The Movie.* #7—*King Solomon's Mines.*

711. NEW ROCHELLE—TOWN—632-4000. Beg. Nov. 27: *Rocky IV.*

712. OSSINING—ARCADIAN—941-5200. #1—*Back to the Future.* #2—*Starchaser: The Legend of Orin.* #3—*Jagged Edge.*

713. PEEKSKILL—BEACH—737-6262. #1—Thru Nov. 26: *Agnes of God.* Beg. Nov. 27: *Santa Claus: The Movie.* #2—*Fever Pitch.* #3—*Bad Medicine.* #4—Thru Nov. 26: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 27: *Rocky IV.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*King Solomon's Mines.* #2—*Once Bitten; Rainbow Brite and the Star Stealer.* #3—*One Magic Christmas.* #4—*Starchaser: The Legend of Orin.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Nov. 26: *Kiss of the Spider Woman.*

716. PLEASANTVILLE—ROME—769-0720. #1—*A Nightmare on Elm Street, Part 2.* #2—*The Gods Must Be Crazy.*

717. RYE—RYE RIDGE—939-8177. #1—*Fever Pitch.* #2—Thru Nov. 26: *Back to the Future.* Beg. Nov. 27: *Rocky IV.*

718. SCARSDALE—FINE ARTS—723-6699. Thru Nov. 26: *Dance With a Stranger.* Beg. Nov. 27 (tent.): *Colonel Redl.*

719. SCARSDALE—PLAZA—725-0078. Thru Nov. 28: *The Gods Must Be Crazy.* Beg. Nov. 29 (tent.): *Jagged Edge.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*One Magic Christmas.* #2—*Transylvania 6-5000;. Rainbow Brite and the Star Stealer.*

721. WHITE PLAINS—UA CINEMA—946-2820. *King Solomon's Mines.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*One Magic Christmas.* #2—*Fever Pitch.* #3—*To Live and Die in L.A.; Rainbow Brite and the Star Stealer.* #4—Thru Nov. 26: *Commando.* Beg. Nov. 27: *Rocky IV.*

723. YONKERS—MOVIELAND—793-0002. #1—*Bad Medicine.* #2—*King Solomon's Mines.* #3—*Target.* #4—Thru Nov. 26: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 27: *Back to the Future.*

724. YONKERS—PARK HILL—969-4477. #1—Thru Nov. 26: *Krush Groove.* Beg. Nov. 27: *Commando.* #2—*Back to the Future.* #3—Thru Nov. 26: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 27: *Santa Claus: The Movie.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *One Magic Christmas.*

754. NANUET—RKO MOVIES—623-0211. #1—Thru Nov. 26: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 27: *Santa Claus: The Movie.* #2—*Starchaser: The Legend of Orin.* #3—*King Solomon's Mines.* #4—Thru Nov. 26: *To Live and Die in L.A.; Rainbow Brite and the Star Stealer.* Beg. Nov. 27: *Rocky IV.* #5—*White Nights.*

755. NEW CITY—TOWN—634-5100. #1—Thru Nov. 26: *That Was Then . . . This Is Now.* Beg. Nov. 27: *Rocky IV.* #2—*King Solomon's Mines.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Target.* #2—*Bad Medicine.*

757. NYACK—CINEMA EAST—358-6631. *The Doctor and the Devils.*

759. PEARL RIVER—CENTRAL—735-2530. Thru Nov. 26: *Transylvania 6-5000.* Beg. Nov. 27: *Rocky IV.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Bad Medicine.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Kiss of the Spider Woman.*

762. SPRING VALLEY—PIX—425-6902. #1—*Fever Pitch.* #2—*Once Bitten.*

763. STONY POINT—9 W CINEMA—942-0303. Thru Nov. 26: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 27: *Commando.*

764. SUFFERN—LAFAYETTE—357-6030. *Back to the Future.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Fever Pitch.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Back to the Future.* #2—*Transylvania 6-5000.*

801. DANBURY—CINE—743-2200. #1—*Bad Medicine.* #2—*One Magic Christmas.* #3—*The Doctor and the Devils.*

802. DANBURY—CINEMA—748-2923. #1—*Fever Pitch.* #2—Thru Nov. 26: *Jagged Edge; Rainbow Brite and the Star Stealer.* Beg. Nov. 27: *Rocky IV.*

803. DANBURY—PALACE—748-7496. #1—*King Solomon's Mines.* #2—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Santa Claus: The Movie.* #3—*Starchaser: The Legend of Orin.*

804. DARIEN—PLAYHOUSE—655-0100. *Jagged Edge.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*One Magic Christmas.* #2—*Jagged Edge; Rainbow Brite and the Star Stealer.*

806. FAIRFIELD—COUNTY—334-1411. *Krush Groove.*

807. GREENWICH—CINEMA—869-6030. #1—*Jagged Edge.* #2—*Back to the Future.*

808. GREENWICH—PLAZA—869-4030. #1—*White Nights.* #2—*When Father Was Away on Business.* #3—*The Doctor and the Devils.*

809. NEW CANAAN—PLAYHOUSE—966-0600. *Target.*

810. NORWALK—CINEMA—838-4504. #1—*Jagged Edge.* #2—*Starchaser: The Legend of Orin.*

811. NORWALK—NORWALK—866-9202. *Once Bitten.*

812. SOUTH NORWALK—SONO—866-9202. Nov. 23–29: *La Chèvre.* Nov. 30–Dec. 3: *Crossover Dreams.* Dec. 1: Women for Guatemala: *Roses in December: The Story of Jean Donovan; American Journey: A Witness for Peace.*

813. SPRINGDALE—STATE—325-0250. Thru Nov. 26: *Agnes of God.* Beg. Nov. 27: *Commando.*

814. STAMFORD—AVON—324-9205. #1—*Starchaser: The Legend of Orin.* #2—*King Solomon's Mines.*

815. STAMFORD—CINEMA—324-3100. #1—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Rocky IV.* #2—*One Magic Christmas.* #3—*Fever Pitch.*

816. STAMFORD—PARK PLACE—323-1600. #1—*The Gods Must Be Crazy; White Christmas.* #2—*A Nightmare on Elm Street, Part 2.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Bad Medicine; Rainbow Brite and the Star Stealer.* #2—Thru Nov. 26: *Target.* Beg. Nov. 27: *Santa Claus: The Movie.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*King Solomon's Mines.* #2—*Bad Medicine.* #3—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Rocky IV.*

819. WESTPORT—FINE ARTS—227-3324. #1—*When Father Was Away on Business.* #2—Thru Nov. 26: *Fantasia.* Beg. Nov. 27: *Rocky IV.* #3—227-9619. *Target.* #4—226-6666. *Bad Medicine.*

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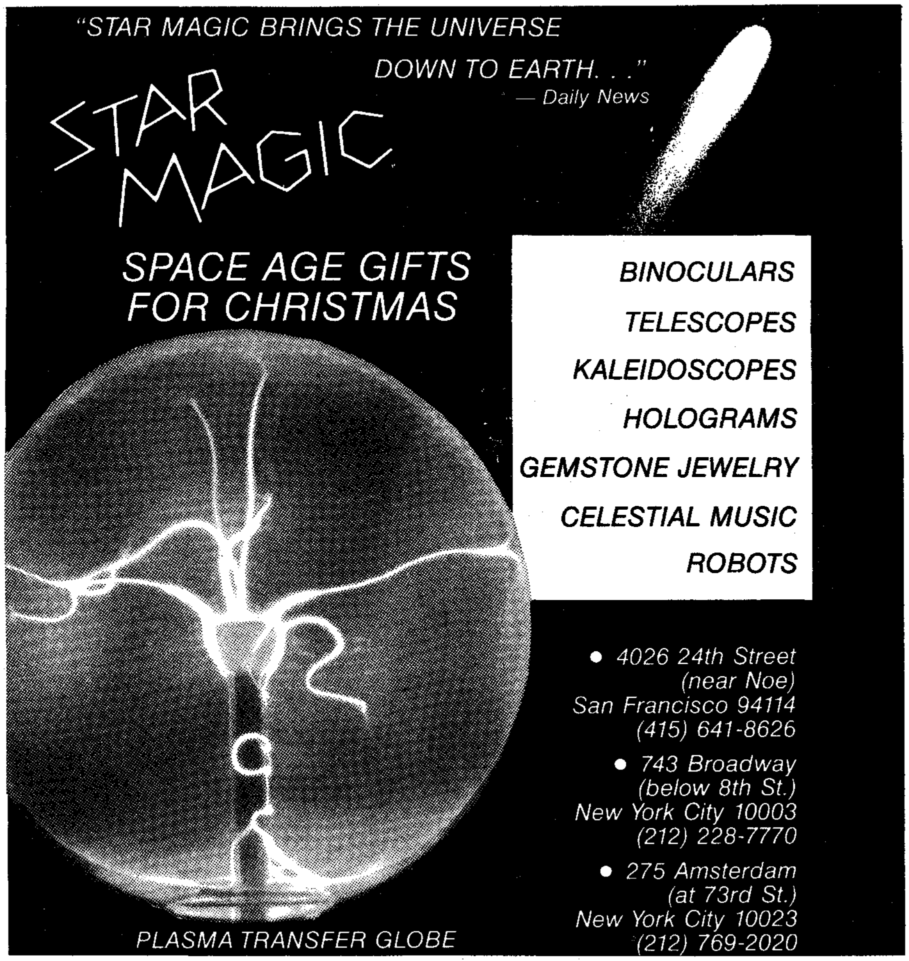

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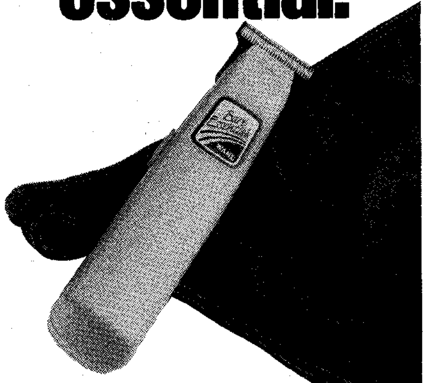

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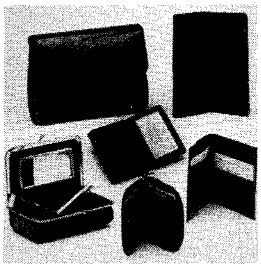

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820. WESTPORT—POST—227-0500. *Fever Pitch; Rainbow Brite and the Star Stealer.*

821. WILTON—CINEMA—762-5678. *One Magic Christmas.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Starchaser: The Legend of Orin.* #2—*Agnes of God.* #3—*To Live and Die in L.A.; Rainbow Brite and the Star Stealer.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Agnes of God.* #2—*Back to the Future.*

902. JERSEY CITY—LOEWS—653-4600. #1—*A Nightmare on Elm Street, Part 2.* #2—*Fever Pitch.* #3—Thru Nov. 26: *Transylvania 6-5000.* Beg. Nov. 27: *Rocky IV.*

903. JERSEY CITY—STATE—653-5200. #1—*Bad Medicine.* #2—*King Solomon's Mines.* #3—*Starchaser: The Legend of Orin.* #4—Thru Nov. 26: *Krush Groove.* Beg. Nov. 27: *Santa Claus: The Movie.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Bad Medicine.* #2—*King Solomon's Mines.* #3—*Starchaser: The Legend of Orin.* #4—*A Nightmare on Elm Street, Part 2.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*White Nights.* #2—Thru Nov. 26: *Transylvania 6-5000.* Beg. Nov. 27: *Rocky IV.* #3—*That Was Then . . . This Is Now.* #4—*Target; Rainbow Brite and the Star Stealer.* #5—*Fever Pitch.* #6—*Back to the Future.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Nov. 28: *Death Wish 3.* Beg. Nov. 29: *To Live and Die in L.A.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Death Wish 3.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Starchaser: The Legend of Orin.* #2—*A Nightmare on Elm Street, Part 2.*

912. CEDAR GROVE—CINEMA 23—239-1462. *King Solomon's Mines.*

915. LIVINGSTON—COLONY—992-0800. *King Solomon's Mines.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *Jagged Edge.*

917. MILLBURN—RKO—376-0800. #1—*The Doctor and the Devils.* #2—Thru Nov. 26: *Agnes of God.* Beg. Nov. 27: *Rocky IV.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—Thru Nov. 26: *To Live and Die in L.A.* Beg. Nov. 27: *Rocky IV.* #2—*When Father Was Away on Business.* #3—*One Magic Christmas.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*Back to the Future.* #2—*Krush Groove.* #3—*Fever Pitch; Rainbow Brite and the Star Stealer.*

920. NUTLEY—FRANKLIN—667-1777. #1—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Santa Claus: The Movie.* #2—Thru Nov. 26: *Death Wish 3; Rainbow Brite and the Star Stealer.* Beg. Nov. 27: *Rocky IV.* #3—*Back to the Future.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Bad Medicine.* #2—Thru Nov. 26: *Dance With a Stranger.* Beg. Nov. 27: *Santa Claus: The Movie.* #3—*The Doctor and the Devils.*

922. VERONA—VERONA—239-0880. *Jagged Edge.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Bad Medicine.* #2—*Once Bitten.* #3—*Target.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. *The Gods Must Be Crazy.*

931. CRANFORD—RKO—276-9120. #1—*Starchaser: The Legend of Orin.* #2—Thru Nov. 26: *Agnes of God.* Beg. Nov. 27: *Rocky IV.*

932. ELIZABETH—ELMORA—352-3483. Thru Nov. 26: *Death Wish 3; Pee-wee's Big Adventure.* Beg. Nov. 27: *Back to the Future.*

933. LINDEN—TWIN—925-9787. #1—Thru Nov. 26: *Transylvania 6-5000.* Beg. Nov. 27: *Santa Claus: The Movie.* #2—Thru Nov. 26: *Once Bitten.* #3—*To Live and Die in L.A.*

934. ROSELLE PARK—PARK—245-0358. Thru Nov. 28: *To Live and Die in L.A.; Teachers.* Beg. Nov. 29: *Commando; Conan the Barbarian.*

935. SUMMIT—STRAND—273-3900. *Bad Medicine.*

936. UNION—FIVE POINTS—964-3466. #1—*The Gods Must Be Crazy.* #2—*Back to the Future; Rainbow Brite and the Star Stealer.*

937. UNION—LOST PICTURE SHOW—964-4497. *When Father Was Away on Business.*

938. UNION—RKO—686-4373. #1—*One Magic Christmas.* #2—*King Solomon's Mines.*

939. WESTFIELD—RIALTO—232-1288. #1—*Jagged Edge.* #2—Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Santa Claus: The Movie.* #3—*Bad Medicine.*

940. WESTFIELD—TWIN—654-4720. #1—*Fever Pitch.* #2—Thru Nov. 26: *After Hours; Rainbow Brite and the Star Stealer.* Beg. Nov. 27: *To Live and Die in L.A.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Fever Pitch.*

951. CLOSTER—CLOSTER—768-8800. Thru Nov. 26: *That Was Then . . . This Is Now.* Beg. Nov. 27: *To Live and Die in L.A.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*King Solomon's Mines.* #2—*Back to the Future.* #3—*Starchaser: The Legend of Orin.* #4—Thru Nov. 26: *To Live and Die in L.A.; Rainbow Brite and the Star Stealer.* Beg. Nov. 27: *Rocky IV.*

953. EMERSON—TOWN—261-1000. Thru Nov. 26: *Agnes of God.* Beg. Nov. 27: *Rocky IV.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Once Bitten.* #2—*Jagged Edge.*

955. FAIRVIEW—TWIN—941-2424. #1—*Bad Medicine.* #2—*Fever Pitch.*

956. FORT LEE—LINWOOD—944-6900. #1—Thru Nov. 26: *Target.* Beg. Nov. 27: *Santa Claus: The Movie.* #2—*Jagged Edge.*

957. FORT LEE—SHARON—224-0202. Thru Nov. 28: *Kiss of the Spider Woman.*

958. OAKLAND—TWIN—337-4478. #1—*Starchaser: The Legend of Orin.* #2—*King Solomon's Mines.*

959. PALISADES PARK—PARK LANE—944-1086. #1—*After Hours.* #2—Program unavailable.

960. PARAMUS—CINEMA 35—845-5070. *Back to the Future.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *When Father Was Away on Business.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*White Nights.* #2—*Commando.* #3—*Kiss of the Spider Woman.* #4—*King Solomon's Mines.* #5—*A Nightmare on Elm Street, Part 2.* #6—Thru Nov. 26: *Transylvania 6-5000.* Beg. Nov. 27: *Rocky IV.* #7—Thru Nov. 26: *Starchaser: The Legend of Orin.* Beg. Nov. 27: *Santa Claus: The Movie.* #8—*The Doctor and the Devils.* #9—*Bad Medicine.* #10—Beg. Nov. 27: *Rocky IV.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*One Magic Christmas.* #2—*Fever Pitch.* #3—*Target; Rainbow Brite and the Star Stealer.*

965. RAMSEY—CINEMA—825-2090. Thru Nov. 26: *Once Bitten.* Beg. Nov. 27: *Rocky IV.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Program unavailable.

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*King Solomon's Mines.* #2—*One Magic Christmas.* #3—*Jagged Edge.* #4—*Bad Medicine.*

969. RIDGEWOOD—ROSEBUD—670-9183. Nov. 22-28: *The Man Who Knew Too Much* (1956). Nov. 29-Dec. 1: *Butch Cassidy and the Sundance Kid.* Dec. 2-5: *Love Happy.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Nov. 26: *Death Wish 3.* Beg. Nov. 27: *Commando.* #2—Thru Nov. 26: *The Doctor and the Devils.* Beg. Nov. 27: *To Live and Die in L.A.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Jagged Edge.* #2—*Once Bitten.* #3—*Almonds and Raisins: The History of the Yiddish Cinema.* #4—*To Live and Die in L.A.* #5—*The Gods Must Be Crazy.*

972. TENAFLY—BERGEN—567-0004. *The Gods Must Be Crazy.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Target.*

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **AFTER HOURS**—(1 hr. 36 min., '85) At the simplest level, Martin Scorsese's black comedy is the story of a terrible date. A rather ordinary young man, Paul (Griffin Dunne), meets a girl (Rosanna Arquette) in a coffee shop, goes to visit her in her SoHo loft, and suffers one absurd, frightening, and humiliating experience after another. For about an hour or so, Scorsese, shooting a screenplay written by Joseph Minion as a Columbia University course assignment, captures the paranoia of our city and the hell of being a single person. The details are hilarious, exact, and harrowing, and the casting of the movie is marvelously shrewd: John Heard is on hand as a friendly bartender, Teri Garr as a bored cocktail waitress, Cheech and Chong as ripoff artists, Linda Fiorentino as a glamorous S&M sculptress. But the movie is structurally askew: Rosanna Arquette, Paul's witchy, neurotic date, drops out of the picture early on, and Scorsese, trying to keep things going, increases the craziness of what happens to Paul. *After Hours* loses its paranoid accuracy and becomes a sub-Fellini carnival. But see it for the great early scenes. (Sept. 23, 1985) R. **21, 54, 85, 218, 321, 503, 515, 520, 532, 623, 627, 641, 940, 959**

AGNES OF GOD—(1 hr. 39 min., '85) An epic about Jane Fonda smoking a cigarette. The noxious weed is frantically lit, furiously puffed, and desperately held, still burning, to the end of a virgin butt. Fonda plays a taut modern woman, a court-appointed shrink investigating the case of a teenage nun (Meg Tilly) who has apparently murdered her own newborn baby. Adapting his own play, John Pielmeier indulges a bad case of Broadway dialectics. The Mother Superior of the convent (Anne Bancroft), a shrewd and worldly woman, wants to believe in saints and miracles; the shrink, who has lost her faith, wants to destroy what she takes to be the medieval superstitions of the Catholic church. They fight for possession of the young nun. Much debating, hypnotism, and shrieking fits. A handsome production, but the material is sensational and unsatisfying. Dir. Norman Jewison. (Sept. 23, 1985) PG-13. **11, 22, 36, 55, 88, 103, 104, 209, 216, 302, 310, 328, 505, 512, 535, 536, 620, 713, 813, 900, 901, 917, 931, 953**

★ **BACK TO THE FUTURE**—(1 hr. 54 min., '85) It's based on a gimmicky idea—but the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling; his mom, Lea Thompson, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him.* Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from the period. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. **35, 44, 110, 208, 220, 303, 304, 305, 311, 320, 507, 513, 516, 524, 532, 539, 602, 607, 629, 637, 644, 705, 708, 712, 717, 723, 724, 764, 800, 807, 901, 905, 919, 920, 932, 936, 952, 960**

BAD MEDICINE—(1 hr. 36 min.,'85) The comic adventures of a medical student who, rejected by schools in the U.S., ends up at a university somewhere in Latin America. With Steve Guttenberg, Alan Arkin, and Julie Hagerty. Story and screenplay by Harvey Miller, based on the novel *Calling Dr. Horowitz,* by Steven Horowitz and Neil Offen. Dir. Miller. PG-13. **37, 50, 66, 85, 106, 113, 114, 204, 207, 214, 219, 300, 302, 304, 308, 312, 320, 405, 506, 510, 518, 524, 536, 538, 541, 600, 607, 610, 612, 613, 621, 624, 631, 700, 705, 707, 710, 713, 723, 756, 760, 801, 817, 818, 819, 903, 904, 921, 923, 935, 939, 955, 963, 968**

BRING ON THE NIGHT—(1 hr. 37 min., '85) A documentary about British rock star Sting (of the Police) and the four jazz musicians (Branford Marsalis on horns, Darryl Jones on bass, Kenny Kirkland on keyboards, and Omar Hakim on drums) and two backup singers he chose to perform with him for his recent solo album and current tour. Dir. Michael Apted. PG-13. **6, 49**

BUDDIES—(1 hr. 21 min., '85) A fictional drama about a young man with AIDS who is exclusively assigned a volunteer "buddy"—as is commonly done by the Gay Men's Health Crisis—and the friendship which develops between them. With Geoff Edholm and David Schachter. Written and directed by Arthur J. Bressan Jr. **1**

CHUCK AMUCK: CHUCK JONES' GREATEST WARNER BROS. CARTOONS—(1 hr. 37 min.) Fifteen newly-struck 35-mm. prints of Warner Bros. cartoons directed by Chuck Jones, featuring Bugs Bunny, Daffy Duck, Sylvester, and lesser known characters such as Hubie and Bert. The titles include *What's Opera, Doc?, The Scarlet Pumpernickel, Duck Amuck, Duck Dodgers in the 24½ Century, Mouse Wreckers, The Rabbit of Seville,* and many more. **4**

★ **COLONEL REDL**—(2 hr. 24 min., '85) In German, Eng. subtitles. Another fascinating study of dissimulation and impersonation by the team—star Klaus Maria Brandauer and director István Szabó—who made *Mephisto.* Alfred Redl, a poor boy from the provinces, was given a scholarship to the state military academy in the declining years of the Austro-Hungarian Empire. He rose quickly, but his career was always in danger. He was bisexual, disguising his love for a fellow officer, a Hungarian aristocrat, with bouts of whoring. In an aristocratic society, those playing for the highest stakes are held to public standards of honor so much more pressured and formal than any we know; *Colonel Redl* offers testimony on the intricate protocol of duels, friendships, power alliances, love affairs. Redl, who was possibly a Jew, hides his roots and turns himself into a mask. But in the end he is perversely undone by his own religion of service to the monarchy. By degrees, he plays into the hands of the archduke Franz Ferdinand (Armin Mueller-Stahl), allowing himself, out of loyalty, to become a victim of the state. The final moments are harrowing. A heavy-spirited but powerful film. (Oct. 14, 1985) R. **11, 718**

COMMANDO—(1 hr. 27 min., '85) Arnold Schwarzenegger has become the ultimate camp stylization of an action hero. (Has anyone noticed how oddly he *runs?* In order to prevent his thick-hewn thighs from engaging each other, he widens his step, like a water buffalo seized with tender feelings for the lilies.) Even though Arnold tommy-guns enough Latins in this film to satisfy the ghost of Theodore Roosevelt, the movie isn't a rabble-rousing ideological bash like *Rambo;* Arnold is too hip to add to the national lump in the throat—Stallone's monument. Arnold is pure Action—*Homo pectoralis.* He kills because he's a machine created for that purpose. It's a living, one supposes. Dir. Mark L. Lester. (Nov. 4, 1985) R. **33, 114, 217, 218, 304, 318, 323, 327, 515, 529, 532, 538, 623, 627, 639, 643, 722, 724, 763, 813, 934, 963, 970**

★ **DANCE WITH A STRANGER**—(1 hr. 42 min., '85) Mike Newell's film, written by Shelagh Delaney (from a true story), is like a single long spell of the blues, and like many such spells, it is both powerful and baffling, both evocative and unilluminating. In 1954, Ruth Ellis (Miranda Richardson), a platinum-blonde "hostess" in a small London drinking club, falls for a good-looking racing-car driver (Rupert Everett). An alcoholic dropout from an upper-class family, he's a surly, useless man who doesn't show Ruth even minimal consideration. Betrayed again and again, she drifts into madness and empties a revolver into her lover outside a Hampstead pub. (Ruth Ellis is the last woman in England to be hanged.) Shelagh Delaney's writing is so precise it makes you wince, and Miranda Richardson's screen debut can only be called a revelation. Ian Holm is remarkably good as Ruth's faithful, boring protector, but Rupert Everett lets the film down. His eyes wander, he drops his chin—he hardly seems *there.* (Aug. 19, 1985) R. **11, 81, 718, 921**

DEATH WISH 3—(1 hr. 32 min., '85) Charles Bronson returns as the architect turned vigilante of the *Death Wish* series, here out to avenge the death of an old army friend. With Deborah Raffin, Ed Lauter, Martin Balsam, and Gavan O'Herlihy. Written by Michael Edmonds. Dir. Michael Winner. R. **40, 89, 101, 102, 110, 114, 204, 206, 214, 219, 308, 315, 319, 322, 517, 524, 527, 539, 609, 611, 612, 628, 635, 643, 709, 710, 907, 910, 920, 932, 970**

THE DOCTOR AND THE DEVILS—(1 hr. 32 min., '85) An anatomist in Victorian England refuses to follow the rules of the medical establishment in his scientific research: a gothic thriller inspired by the lives of grave robbers Burke and Hare. With Timothy Dalton, Jonathan Pryce, Stephen Rea, and Twiggy. Ronald Harwood adapted an original screenplay by Dylan Thomas. Dir. Freddie Francis. R. **33, 302, 304, 312, 316, 513, 538, 540, 606, 613, 615, 624, 708, 757, 801, 808, 917, 921, 963, 970**

ELENI—(2 hr. 37 min., '85) As Eleni Gotzoyiannis, a strong-willed peasant who sacrifices herself to save her children during the Greek Civil War, Kate Nelligan stiffens her back, turns her eyebrows into heroic signposts, and stalks across high meadows as if setting an example of conduct for the goats. She seems to be trying to make the other performers flinch; even as she says farewell to her children, she challenges them to be as noble as she is. Her performance is only one of the many things that don't work in this ham-handed adaptation, by writer Steve Tesich and director Peter Yates, of Nicholas Gage's 1983 memoir of his mother. John Malkovich, playing the present-day Gage—an ace New York *Times* reporter who has never given up the dream of avenging Eleni—is disturbingly creepy; he makes the son's quest for the Communist guerrilla leader who condemned Eleni seem rather embarrassing. Tesich and Yates cut back and forth between Eleni's village in the forties and Gage's search in the present, a strategy that destroys our understanding of everything that happens to Eleni. The only performer who comes through is

Oliver Cotton as the Communist leader Katis—a petty, hollow-voiced dictator who enjoys his moment of power. Shot in Spain. (Nov. 11, 1985) PG. **57**

FEVER PITCH—(1 hr. 35 min., '85) A journalist working on a series of articles on gambling as a sport goes to Las Vegas and becomes dangerously hooked himself. With Ryan O'Neal, Catherine Hicks, Giancarlo Giannini, and Chad Everett. Written and directed by Richard Brooks. R. **25, 62, 80, 85, 108, 111, 114, 203, 206, 213, 306, 308, 314, 402, 513, 516, 524, 532, 534, 539, 602, 609, 611, 612, 614, 615, 624, 637, 641, 642, 701, 713, 717, 722, 762, 765, 802, 815, 820, 902, 905, 919, 940, 950, 955, 964**

THE GIG—(1 hr. 32 min., '85) Six amateur jazz musicians are offered the chance to fulfill a lifelong dream: a professional engagement. With Wayne Rogers, Cleavon Little, Andrew Duncan, Jerry Matz, Daniel Nalbach, Warren Vaché, Joe Silver, and Jay Thomas. Written and directed by Frank D. Gilroy. **48**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **63, 527, 529, 716, 719, 816, 930, 936, 971, 972**

GRINGO—(1 hr. 25 min., '85) The true story of addict John Spacely, featuring Spacely in the title role, provides a view of the drug culture of the Lower East Side. Shot on location in New York. Dir. Lech Kowalski. **5**

★ **HAIL MARY**—(1 hr. 47 min., '85) In French, Eng. subtitles. Jean-Luc Godard's modern-day version of the Incarnation and Virgin Birth. Marie (Myriem Roussel), a beautiful but otherwise unremarkable Swiss girl, becomes pregnant without losing her virginity; her boyfriend, a dour taxi driver named Joseph (Thierry Lacoste), is baffled and enraged but agrees to marry her. And the child is born. Is it a joke? Well, there are some funny moments, but on the whole it's dead serious, and, in its way, intensely religious. Godard is the eternal male worshiper before the mystery of conception; he photographs Myriem Roussel's body with tenderness and awe. It is perhaps the nudity, and the way Godard makes Marie's renunciation of sex itself an erotic act, that has so angered members of the Catholic hierarchy, many of whom have attacked the film as blasphemous. But if it is blasphemous, it is so only in the literal and institutional sense. This a deeply reverent film, filled with amazement at the presence of the divine in our life. Shown with *The Book of Mary*, a short by Anne-Marie Miéville. (Oct. 21, 1985) **47**

JAGGED EDGE—(1 hr. 48 min., '85) A gut-twisting piece of low entertainment. You can enjoy it, even as your mind is crying, "Foul." Glenn Close, wearing dress-for-power outfits, is an attorney defending a San Francisco newspaper publisher accused of murdering his wealthy wife. The publisher is played by Jeff Bridges, who is rather strenuously charming—he makes the publisher a man of the world, and, whether innocent or guilty, no one to mess with. Gradually, Close falls in love. The courtroom theatrics are generally enjoyable, but the ending needs a second twist (Agatha Christie would have provided one). Director Richard Marquand has made a grim, clenched movie that builds towards the inevitable climax of the heroine facing the murderer herself—the woman-alone-in-the-dark routine that has squeezed audiences into submission in a dozen or more bad films from *Wait Until Dark* onward. Screenplay by Joe Eszterhas. (Oct. 14, 1985) R. **20, 24, 36, 55, 101, 104, 207, 216, 309, 310, 313, 316, 401, 500, 506, 513, 514, 521, 523, 524, 526, 529, 539, 610, 641, 643, 702, 705, 706, 709, 712, 719, 802, 804, 805, 807, 810, 916, 922, 939, 954, 956, 968, 971**

KING SOLOMON'S MINES—(1 hr. 40 min., '85) A new version of the adventures of Allan Quartermain as he searches through Africa for the lost mines of King Solomon. With Richard Chamberlain, Sharon Stone, Herbert Lom, and John Rhys-Davies. Screenplay by Gene Quintano and James R. Silke, based on the novel by H. Rider Haggard. Dir. J. Lee Thompson. PG-13. **11, 30, 54, 88, 100, 103, 106, 108, 112, 114, 201, 202, 206, 212, 213, 215, 217, 219, 304, 309, 312, 316, 319, 328, 400, 405, 505, 509, 512, 518, 521, 524, 531, 539, 541, 600, 607, 609, 612, 613, 618, 620, 624, 626, 630, 633, 710, 714, 721, 723, 754, 755, 803, 814, 818, 903, 904, 912, 915, 938, 952, 958, 963, 968**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. Screenplay by Leonard Schrader. (Aug. 5, 1985) R. **10, 53, 81, 216, 321, 508, 519, 520, 542, 715, 761, 957, 963**

KRUSH GROOVE—(1 hr. 35 min., '85) A musical about a young entrepreneur trying to build his own record company. Starring Blair Underwood, and featuring Sheila E., Run-D.M.C., the Fat Boys, Kurtis Blow, and the New Edition. Screenplay by Ralph Farquhar. Dir. Michael Schultz. R. **3, 37, 68, 100, 112, 114, 212, 219, 220, 324, 326, 539, 710, 724, 806, 903, 919**

MACARONI—(1 hr. 42 min., '85) An American businessman returns to Naples after a 40-year absence and renews a friendship from his World War II days. With Jack Lemmon, Marcello Mastroianni, Isa Danieli, and Daria Nicolodi. Written by Ruggero Maccari, Furio Scarpelli, and Ettore Scola. Dir. Scola. PG. **64**

MIXED BLOOD—(1 hr. 38 min., '84) An offbeat look at a drug war in the Lower East Side incited by an immigrant mother and her teenage gang. With Marilia Pera, Richard Ulacia, Geraldine Smith, and Linda Kerridge. Written and directed by Paul Morrissey. **5**

A NIGHTMARE ON ELM STREET, PART 2: FREDDY'S REVENGE—(1 hr. 25 min., '85) The monstrous Freddy Krueger returns to terrorize teenagers in their dreams. With Robert Englund, Mark Patton, and Kim Myers. Screenplay by David Chaskin. Dir. Jack Sholder. R. **30, 101, 110, 114, 201, 212, 217, 219, 306, 307, 311, 317, 320, 324, 327, 403, 507, 508, 516, 534, 539, 601, 609, 611, 630, 700, 710, 713, 716, 723, 724, 754, 816, 902, 904, 911, 963**

★ **THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from political exile and inadvertently raises the possibility that the daughter could be the natural child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent confrontation between these two, which is no less powerful for being completely inevitable, the love they feel for each other is the most painful element. The movie could have been a mere weepy, but it has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) **52**

ONCE BITTEN—(1 hr. 35 min., '85) In this spoof of horror films, Lauren Hutton plays a vampire who must periodically suck the blood of a virgin teenage boy in order to keep her youth. With Jim Carrey, Karen Kopins, and Cleavon Little. Screenplay by David Hines, Jeffrey Hause, and Jonathan Roberts; story by Dimitri Villard. Dir. Howard Storm. PG-13. **20, 40, 60, 68, 88, 106, 113, 114, 201, 204, 206, 208, 214, 300, 309, 315, 316, 318, 400, 510, 512, 518, 524, 530, 539, 541, 600, 607, 609, 612, 619, 620, 632, 703, 707, 710, 714, 762, 803, 811, 815, 818, 920, 923, 933, 939, 954, 965, 971**

ONE MAGIC CHRISTMAS—(1 hr. 29 min., '85) Reviewed in this issue. G. **34, 41, 65, 85, 112, 114, 201, 202, 208, 217, 309, 313, 317, 404, 506, 518, 521, 524, 539, 601, 607, 609, 612, 618, 629, 707, 714, 720, 722, 753, 801, 805, 815, 821, 918, 938, 964, 968**

PLENTY—(2 hr. 5 min., '85) David Hare's celebrated play has been made into a handsome, entertaining, but ultimately pointless movie by Fred Schepisi. Susan Traherne (Meryl Streep), Hare's spectacularly restless heroine, serves as a courier for the British secret service in occupied France. She is so excited by the danger and glamour of her wartime experience that everything that happens afterwards in England's gray postwar years seems like one long letdown. She falls apart and becomes a misery both to herself and to the devoted man (Charles Dance) who marries her. But what does Susan mean when she says, "I want to change everything, and I don't know how"? She never leaves her drawing room except to rampage through a series of jobs for which she is patently unsuited. Someone who goes through life demonstrating her superiority is more a stuck-up prig than a tragic heroine. This is a shallow, snobby film in which theatrical temperament tries, and fails, to do the work of intelligence. Streep has a few stunning scenes, but she can't integrate the different moods of the performance. (How could she? Susan has no core.) The exceptionally strong supporting cast includes Tracey Ullman, Ian McKellen, and memorably, John Gielgud. (Sept. 30, 1985) R. **10, 56**

RASPUTIN—(1 hr. 44 min., '78) In Russian, Eng. subtitles. A historical drama about the political and sexual intrigues surrounding the reign of Czar Nicholas II. With Alexei Petrenko. Screenplay by Semyon Lunghin and Ilya Nusinov. Dir. Elem Klimov. **84**

ROCKY IV—(1 hr. 31 min., '85) Sylvester Stallone wrote, directed, and stars in this new episode of the story of boxer Rocky Balboa; this time, Rocky faces the challenge of Ivan Drago, a six-foot-six, 240-pound Soviet fighter also known as the "Siberian Express." With Dolph Lundgren, Talia Shire, Burt Young, Carl Weathers, and Brigitte Nielsen. PG. **25, 32, 67, 85, 104, 110, 114, 201, 203, 206, 208, 212, 214, 219, 301, 305, 306, 307, 322, 327, 507, 513, 516, 523, 533, 535, 539, 604, 607, 609, 611, 612, 614, 619, 624, 629, 637, 641, 642, 711, 713, 717, 722, 754, 755, 759, 802, 815, 818, 819, 902, 905, 917, 918, 920, 931, 952, 953, 963, 965**

SANTA CLAUS: THE MOVIE—(1 hr. 52 min., '85) Santa's head elf becomes involved with an evil toymaker who tries to take over Christmas. With Dudley Moore, John Lithgow, David Huddleston, Burgess Meredith, and Judy Cornwell. Screenplay by David Newman; story by David and Leslie Newman. Dir. Jeannot Szwarc. PG. **20, 22, 40, 60, 68, 88, 100, 106, 110, 113, 114, 201, 204, 206, 214, 219, 300, 302, 308, 315, 317, 319, 400, 403, 501, 507, 510, 516, 518, 524, 536, 538, 600, 607, 609, 611, 612, 613, 618, 620, 624, 632, 702, 703, 707, 710, 713, 724, 754, 803, 817, 903, 920, 921, 933, 939, 956, 963**

★ **SHOAH**—(9 hr. 23 min., '85) In English and several foreign languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than early accounts had suggested. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. Some are unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown as Part One (4 hr. 33 min., plus intermission) and Part Two (4 hr. 50 min., plus intermission). There are great things throughout the film, right to the end. (Oct. 28, 1985) **82**

SOTTO, SOTTO—(1 hr. 45 min., '84) In Italian, Eng. subtitles. In Lina Wertmüller's new comedy, a husband suspects his wife is becoming involved with another man, unaware that the object of his wife's affections is a woman. With Enrico Montesano, Veronica Lario, Luisa De Santis, and Massimo Wertmüller. Written by Wertmüller and Enrico Oldoini. Dir. Wertmüller. R. **84**

STARCHASER: THE LEGEND OF ORIN—(1 hr. 41 min., '85) An animated feature, presented in 3-D, in which Orin, aided and threatened by fantastic adventurers and creatures in outer space, tries to stop the forces of evil. Dir. Steven Hahn. PG. **33, 88, 89, 100, 106, 113, 114, 206, 212, 217, 300, 302, 307, 315, 318, 326, 404, 500, 514, 524, 526, 531, 532, 539, 542, 602, 603, 607, 609, 613, 632, 710, 712, 714, 754, 803, 810, 814, 900, 903, 904, 911, 931, 952, 958, 963**

SUBWAY—(1 hr. 44 min., '85) In French, Eng. subtitles. A high-glitz thriller with an unlikely setting—the arcades, platforms, tunnels, and murky maintenance corridors of the Paris Métro. Beneath neon lights, a variety of thieves, bums, musicians, poetic fatalists, and bull artists make a life for themselves while escaping the transit police. Their leader, played by Christopher Lambert, is a daredevil ripoff artist with spiky blond hair and a child's smile. In the movie's glazed terms, he's the ultimate romantic and the last existentialist in Paris. Isabelle Adjani, a bored rich lady who makes rude remarks at dinner parties, falls for this sprite when he steals valuable papers from her house; she then sweeps into the Métro in jewels and furs, and the two have enigmatic, doomed exchanges on deserted platforms. *Subway* is too pretentious to be funny, and too silly to be stylish. Michel Galabru gives a highly professional performance as the chief subway cop. Dir. Luc Besson. (Nov. 11, 1985) R. **57**

★ **SUGARBABY**—(1 hr. 26 min., '85) In German, Eng. subtitles. A comic fable (from West Germany, of all places) about a woman who rouses herself from the dead and satisfies all her senses at once. Marianne (Marianne Sagebrecht), a hefty mortician's assistant, rides the subway to and from work, stunned with boredom, and falls into bed at night with a tray of cheese and sausages. When she spots a handsome subway driver, she sets out to ensnare him. The joke is that the driver (Eisi Gulp), a good-looking young man, acquiesces to the fat woman's designs on him. Happily, Marianne overwhelms her man with food and sex; she surrounds him with bubble baths and satin sheets. And he, in turn, doesn't mind her bulk; the expanses of her flesh become a natural part of the endless feast she serves him. He's infantilized yet still potent—a pliant, pleasing lover for a woman to indulge and spoil. If the movie had been done realistically, it might have been grotesque, but the stylized lighting scheme (purple, blue, pink, and soft green) and the minimal acting turn the material into a candied daydream. Written and directed by Percy Adlon; cinematography by Johanna Heer. (Nov. 25, 1985) **81**

TARGET—(1 hr. 57 min., '85) Director Arthur Penn brings more emotion to this spy thriller than the hackneyed script (by Howard Berk and Don Petersen) can bear. Gene Hackman is a seemingly ordinary middle-aged businessman whose son (Matt Dillon), a loutish college dropout, holds him in contempt. When mom (Gayle Hunnicutt) disappears during a Paris vacation, father and son set out to find her. Hackman, it turns out, is a retired CIA agent, and so far from being a dullard, he's actually shrewd, violent, and worldly, an adventurer who even speaks *French*. For a while, we're entertained by Hackman's displays of prowess and savoir-faire and by Dillon's openmouthed disbelief. But the two men have so many arguments, partings, and reconciliations that we grow exasperated. Penn is good at violence (there's a dandy shoot-out and chase in the Hamburg harbor), but the heavy-souled Freudian side of his temperament has never been much fun. *Target* is too farfetched and much too wet. (Nov. 25, 1985) R. **23, 33, 46, 85, 114, 201, 204, 206, 214, 301, 307, 315, 320, 322, 403, 506, 508, 510, 514, 524, 536, 539, 604, 609, 612, 613, 618, 624, 629, 633, 640, 705, 707, 708, 710, 723, 756, 809, 817, 819, 905, 923, 956, 964, 973**

TO LIVE AND DIE IN L.A.—(1 hr. 56 min., '85) In this vicious cops-and-robbers thriller directed by William Friedkin, men are forever kicking each other in the crotch, and finally someone gets shot in the crotch. This isn't merely a martial-arts strategy, it's a world-view. Everyone uses and betrays everyone else, and that goes for Friedkin, too, who explicitly betrays the audience. The script is based on a novel by former Secret Service agent Gerald Petievich, but it's really a Los Angeles retread of Friedkin's earlier smash, *The French Connection*. Again there are two cops—Feds, this time—using criminal methods to catch ruthless criminals. Again there's a great car chase. But in *L.A.*, Friedkin works in a slick, video-influenced style, and his tone is icy and chic rather than gritty. The young Chicago theater actor William L. Petersen gives an exciting performance as the cop who loves breaking the rules, but by the end he gets thrown on the trash heap along with everyone else in the movie. Beautifully photographed by Robby Müller. (Nov. 18, 1985) R. **25, 31, 85, 110, 114, 216, 301, 306, 324, 507, 513, 516, 525, 535, 539, 622, 628, 639, 722, 754, 900, 907, 918, 933, 934, 940, 951, 952, 970, 971**

TRANSYLVANIA 6-5000—(1 hr. 35 min., '85) Two tabloid reporters are sent to Transylvania to write a story for the headline "Frankenstein Lives!": a comedy. With Jeff Goldblum, Joseph Bologna, Ed Begley Jr., Carol Kane, Jeffrey Jones, and John Byner. Written and directed by Rudy DeLuca. PG. **25, 203, 304, 305, 306, 507, 516, 533, 609, 611, 618, 631, 642, 645, 720, 759, 800, 902, 905, 933, 963**

★ **28 UP**—(2 hr. 16 min., '84) A notable instance of documentary invention by Michael Apted. Fourteen seven-year-old English children were filmed in 1963 by a unit from Granada Television for a short entitled *7 Up*, and then filmed again in seven-year intervals for the next twenty years. The interviews are compiled in *28 Up*, and the subjects, now 28, almost all appear diminished—only one has the poetic strength he had as a child. Seeing them married and with children, one is at first relieved—they've come through—and then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. Only three have jobs they really care about, and the impression one gets is that England is a safer society than ours but also more constricted. The film inspires hopeless feelings of revolt. (Oct. 28, 1985) **4**

TWICE IN A LIFETIME—(1 hr. 57 min., '85) It's autumn-leaves Oscars time, but this movie doesn't really make it in the prestige sweepstakes. Gene Hackman, better than ever, is Harry, the steelworker who turns fifty and realizes that his long marriage is over. He starts an affair with a widow (Ann-Margret) he meets in a bar. His wife (Ellen Burstyn) is miserable, and the rest of his large family is upset and edgy, but without such self-renewing moves, the picture suggests, life would stop altogether. Alas, director Bud Yorkin can't escape his own longtime marriage to television. Apart from Hackman's performance, the movie is too square, too straight-from-the-shoulder. Most of the characters aren't individuals but Aging Wife, Older Daughter, Younger Daughter, etc. These people, who are always either hugging each other or telling each other off, all have to "confront" something. In this American, problem-solving approach to drama, a devastating blow is seen as a necessary step towards regeneration. Written by Colin Welland. With Amy Madigan, Ally Sheedy, and Brian Dennehy. (Nov. 4, 1985) R. **61**

★ **WHEN FATHER WAS AWAY ON BUSINESS**—(2 hr. 24 min., '85) In Serbo-Croatian, Eng. subtitles. Marvelous. The young Yugoslav director Emir Kusturica has a talent for earthy comedy without false heartiness; for life spilling over into every corner without indiscipline; for family partings and reunions and squabbles without sentimentality; for poetry without preciousness and lyricism without sunsets. The film is set in the years 1950–52, just after Tito broke with Stalin, a horribly confusing time when too much anti-Stalinism was an indiscretion, too little a disaster. The hero, Mesha (Miki Manojlovic), a philandering minor party official, is sent to a labor camp for two years for a stray remark. As his family carries on, everything is seen through the eyes of his younger son Malik, a round-faced six-year-old. The movie has a tart, rueful, full-bodied savor—European humanism without apology—and a profoundly anti-tragic quality. Winner of the Golden Palm at the 1985 Cannes Film Festival. (Oct. 21, 1985) R. **51, 209, 316, 522, 700, 808, 819, 918, 937, 962**

WHITE NIGHTS—(2 hr. 15 min., '85) Reviewed in this issue. PG-13. **43, 537, 539, 609, 612, 702, 754, 808, 905, 963**

REVIVALS

THE ADVENTURES OF ROBIN HOOD—(1 hr. 45 min., '38) One of the top Errol Flynn swashbucklers, the familiar tale has the gallant outlaw and his band risking all to oust the wicked Prince John from Richard the Lionhearted's throne and save the oppressed Anglo-Saxons from the dastardly Normans. Full of humor, romance, rousing duels and battles, and not dated one bit. With Olivia de Havilland, Claude Rains, Alan Hale, Basil Rathbone, and Melville Cooper. Dir. Michael Curtiz and William Keighley. **83**

AND NOW FOR SOMETHING COMPLETELY DIFFERENT—(1 hr. 29 min., '72) An often hilarious collection of blackout skits, animation, commentary, and asides from the marvelous Monty Python (Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, and Michael Palin). Dir. Ian MacNaughton. **9**

BEAUTY AND THE BEAST—(1 hr. 30 min., '46) In French, Eng. subtitles. Jean Cocteau's version of the famous fairy tale, set in medieval France, beautifully and elegantly written, acted, and photographed. **2, 86**

A BILL OF DIVORCEMENT—(1 hr. 10 min., '32) Katharine Hepburn's first film, one of the most enduringly impressive early talkies. John Barrymore plays her deranged father, who returns home from a mental institution. With Billie Burke as Barrymore's wife. Dir. George Cukor. **8**

BUTCH CASSIDY AND THE SUNDANCE KID—(1 hr. 52 min., '69) A rather winsome, larky pseudo-Western that perfectly evokes the sappier side of sixties soulfulness. Paul Newman and Robert Redford are the stars, charming but wasted; Katharine Ross rides on a bicycle to Burt Bacharach's music. Written by William Goldman. Dir. George Roy Hill. **83, 969**

DR. STRANGELOVE OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB—(1 hr. 33 min., '64) Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the USA and the USSR. There is riotous acting by a distinguished cast including Sterling Hayden, George C. Scott, and Peter Sellers in three roles. **86**

JOHNNY GUITAR—(1 hr. 50 min., '54) This oddball Western seems at times strikingly artistic and at times simply ludicrous, but it's certainly always interesting. With Joan Crawford, Sterling Hayden, and Mercedes McCambridge. Dir. Nicholas Ray. **86**

THE LADY VANISHES (1938)—(1 hr. 37 min.) One of Alfred Hitchcock's most enjoyable masterpieces, starring Dame May Whitty as the nice old lady who disappears during a train ride and Margaret Lockwood and Michael Redgrave as fellow passengers who are determined to find her. Soon after the film was released, David O. Selznick signed Hitchcock to direct in Hollywood. **2, 9**

LATE CHRYSANTHEMUMS—(1 hr. 41 min., '54) In Japanese, Eng. subtitles. Previously unreleased in the U.S., the story of four retired geisha whose lives are inextricably entwined. Based on three stories by Fumiko Hayashi. Dir. Mikio Naruse. **1**

MACBETH (1948)—(1 hr. 45 min.) Orson Welles directed and stars in this strange version of Shakespeare's play, with artificial-looking sets and actors speaking in thick Scottish accents. With Jeanette Nolan, Dan O'Herlihy, Edgar Barrier, and Roddy McDowall. **8**

NEXT STOP, GREENWICH VILLAGE—(1 hr. 52 min., '76) Paul Mazursky here waxes nostalgic over his youth in the Village of the fifties. Larry (Lenny Baker) is a nice Jewish boy surrounded by Village characters and a fierce mother who descends on him with food and lamentations. He's got girlfriend problems and heavy career ambitions, too. Funny and consistently entertaining. With Ellen Greene and Shelley Winters. **2**

REEFER MADNESS—(1 hr. 7 min., '36) A giggle from beginning to end, this weird film was a lot more daring than others of the period, all in the name of warning innocents against the horrors of the poisonous weed. About a nice boy whom marijuana leads to death, insanity, and sex. With David O'Brien. Dir. Louis Gasnier. **2**

THRONE OF BLOOD—(1 hr. 50 min., '57) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—*Macbeth* set in sixteenth-century Japan. Starring Toshiro Mifune and Isuzu Yamada. Dir. Akira Kurosawa. **87**

YOJIMBO—(1 hr. 50 min., '61) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in nineteenth-century Japan and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. **87**

THEATER LISTINGS

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Performance length is approximate; changes are frequent; phone theater for exact time.

BROADWAY

Previews and Openings

Wednesday, November 27

THE BOYS OF WINTER—John (*Agnes of God*) Pielmeier's play is about a company of marines sent on a secret mission in the mountains of Vietnam; directed by Michael Lindsay-Hogg. With Matt Dillon, Andrew McCarthy, Wesley Snipes, Ving Rhames, D. W. Moffat, Thomas Ikeda, Tony Plana, and Brian Tartantina. Mon. thru Thurs. at 8 p.m.; Fri. and Sat. at 7 and 10 p.m.; $29.50. Previewing now prior to a 12/1 opening. **Biltmore Theatre,** 261 West 47th Street (582-5340). 1 hr. 45 min. (no intermission). **IRLS**

JERRY'S GIRLS—Chita Rivera, Leslie Uggams, and Dorothy Loudon star in a revue featuring songs by Jerry Herman culled from his many shows; directed by Larry Alford. It's an all-female show with seven backup singers and dancers. Previewing now prior to a 12/8 opening. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $39.50; Wed. at 2 p.m., $20 to $35. **St. James Theatre,** 246 West 44th Street (398-0280). 2 hrs. All major credit cards.

THE MYSTERY OF EDWIN DROOD—Betty Buckley, Cleo Laine, and George Rose star in Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel), which has the idea of letting each night's audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are Patti Cohenour and Howard McGillin. Previews now prior to a 12/2 opening. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m. All performances except Wednesday matinees are $35 and $45. Wed. at 2 p.m., $25 and $35. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hr. 15 min. **IRLS**

WIND IN THE WILLOWS—A musical, based on Kenneth Grahame's 1908 classic, by Jane Iredale, William Perry, and Roger McGough; directed by Edward Berkeley. Story transports us to the world of the riverbank where animals are human and life depends on friendship, loyalty, and love. Featured in the cast are P. J. Benjamin, Donna Drake, Vicki Lewis, Irving Barnes, John Carrafa, David Carroll, Nathan Lane. Previewing now prior to a 12/12 opening. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20-$45. **Nederlander,** 208 W. 41st St. (921-8000). 2 hrs. 10 min. **IRLS**

Friday, November 29

BLOOD KNOT—Revival of Athol Fugard's famous 1960 play, directed by the author and starring him and Zakes Mokae. It's set in a one-room shack in a South African ghetto and tells of two brothers, one light-skinned and "passing," the other darker, representing the country's racial tensions. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$32.50; Fri. & Sat. at 8, $25-$35, Wed. at 2, $15-$30. Previews start 11/29 prior to a 12/10 opening. **John Golden,** 252 W. 45th St. (239-6200). 2 hr. 30 min. Major credit cards. **IRLS**

HAY FEVER—Rosemary Harris stars in a revival of Noël Coward's comedy about an egocentric actress; directed by Brian Murray. Featured in the cast are Roy Dotrice, Mia Dillon, Campbell Scott, Robert Joy, Barbara Bryne, Charles Kimbrough, Deborah Rush, and Carolyn Seymour. Mon.-Sat. at 8, $30-$35; Wed. & Sat. at 2, $25-$30.Previews start 11/29 prior to a 12/11 opening. **Music Box,** 239 West 45th Street (246-4636). 2 hr. 30 min. All major credit cards.

Now Playing

AS IS—William Hoffman's touching play about a gay couple's attempts to come to terms with the threat to life posed by the frightening AIDS crisis; directed by Marshall Mason. Featured in the cast are Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, and Lou Liberatore. The acting is remarkable, as are the decor, lighting, and costumes. Mon.-Sat. at 8, $25-$35; Wed. & Sat. at 2, $20-$30; thru 1/4/86. **Lyceum,** 149 W. 45th St. (239-6200). 1 hr. 30 min. All major credit cards. **IRLS**

BIG RIVER—The Tony Awards-winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 W. 49th St. (246-0220). 2 hr. 35 min. **IRLS**

BILOXI BLUES—Bruce Norris is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $20-$37.50; Wed. at 2 p.m., $20-$35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Jennifer Blanc, Dick Latessa, Dorothy Holland, Wendy Gazelle, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Steeve Arlen and Walter Charles star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-47.50; Wed. at 2, $32.50-$42.50; some balcony seats $10 at each performance. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement here. Mon.-Sat. at 8, Sat. at 2, $30-45; Wed. at 2, $25-$40. **Winter Garden,** Broadway & 50th St. (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DOUBLES—Keir Dullea, Cliff Gorman, Robert Reed, and Charles Repole are the new stars who are in the process of keeping the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m.; $30 to $35; Wed. at 2, $15 to $30. **Ritz Theatre,** 225 West 48th Street (582-4022). 2 hr. 10 min. All major credit cards.

42ND STREET—Millicent Martin, Jamie Ross, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. ● ● **IRLS**

THE ICEMAN COMETH—A revival of the Eugene O'Neill play; Jason Robards has the title role and is directed by José Quintero (as in the famous revival of 1956). Barnard Hughes co-stars as the owner of the saloon where down-and-outers hang out, and Donald Moffat plays the disillusioned anarchist. With Leonardo Cimino, Allen Swift, Caroline Aaron, Harris Laskawy, Paul Austin, James Greene, John Christopher Jones, Paul McCrane, Walter Flanagan, Bill Moor. Tues. and Thurs. at 7 p.m., Wed. at 2 p.m., Sun. at 3 p.m., $27.50-$40; Fri. and Sat. at 7 p.m., $32.50-$45. Phone for holiday schedules. **Lunt-Fontanne Theatre,** 205 West 46th Street (575-9200). Approx. 4 hr. 45 min. All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Fri. at 8 p.m., $27.50 and $32.50; Sat. at 8 p.m., $30 and $35; Wed. and Sat. at 2 p.m., Sun. at 3 p.m. $25 and $30. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards.

THE MARRIAGE OF FIGARO—Richard Nelson's translation and adaptation of Beaumarchais's comedy classic which provided the plot for Mozart's opera, directed by Andrei Serban, starring Anthony Heald, Dana Ivey, Mary Elizabeth Mastrantonio, and Christopher Reeve. Also in the cast are Caitlin Clarke, James Cahill, William Duell, Carol Teitel, Louis Zorich. Settings and costumes designed by Beni Montresor; incidental music by Richard Peaslee. Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m.; Sun. at 3 p.m., $30; Sat. at 8 p.m.; $33; thru 12/15. **Circle in the Square Theatre,** Broadway at 51st Street (239-6200). 2 hr. 45 min. All major credit cards. **IRLS**

THE ODD COUPLE—Brenda Vaccaro plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two ill-matched friends who share an apartment; directed by Gene Saks; with Mary Louise Wilson, Lewis J. Stadlen, Jenny O'Hara, Kathleen Doyle, Tony Shalhoub, Marilyn Cooper. Tues.-Sat. at 8, $27.50-$37.50; Sat. at 2, Sun. at 3,

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$25 to $35; Wed. at 2 p.m.; $20 to $30. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy satire, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy; choreographed by Margo Sappington. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30–$45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. 10 min. All major credit cards. ● ●

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*A Cozmic Soup Opera.* Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Tues. at 8 p.m., Wed. at 2 and 8 p.m., Thurs. at 8 p.m., $10 to $27.50; Fri. at 7 and 10 p.m., $17.50 to $32.50; Sat. at 2 p.m., $15 to $30; Sat. at 8 p.m., $20 to $35. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $37.50–$45; Wed. at 2 p.m., $27.50–$35. **Gershwin Theatre,** 51st Street West of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Featured in the cast are the dancers Christopher d'Amboise, Gen Horiuchi, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th St. (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

TANGO ARGENTINO—Conceived and directed by Claudio Segovia and Hector Orezzoli, with sexy and provocative choreography by Juan Carlos Copes, a dance musical featuring thirty of Argentina's most renowned dancers, singers, and musicians. It was lauded by critics, cheered by audiences, had a sold-out week at City Center, all of which practically guaranteed this Broadway presentation. Tues. thru Thurs. at 8 p.m., $27.50 to $37.50; Sun. at 3 and 7:30 p.m., $27.50 to $37.50; Fri. and Sat. at 8 p.m., $30 to $40; Sat. at 2 p.m., $25 to $35. **Mark Hellinger Theatre,** 247 West 51st Street (757-7064). 1 hr. 30 min. Credit cards.

OFF BROADWAY

AND THEY DANCE REAL SLOW IN JACKSON—Jim Leonard Jr.'s drama, directed by David Kerry Heefner, is set in a small Indiana town. Susan Wands stars as a young woman confined to a wheelchair. Featured in the cast are Dorothy Lancaster, J. R. Horne, Mary Lou Rosato, David Manis, Linda Kampley, and Michael Countryman. Wed. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m., $13 to $15. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

AUNT DAN AND LEMON—Wallace Shawn's play examines the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, and starring Linda Hunt and Kathryn Pogson; in a Royal Court Theatre production. Featured in the cast are Linda Bassett, Wallace Shawn, Mario Arrambide, Lynsey Baxter, Larry Pine. Tues.–Sat. at 8 p.m., Sat. & Sun. at 3 p.m.; $20 to $25; thru 12/8. **Public/Martinson Hall,** 425 Lafayette Street (598-7150). **IRLS**

BREAKING THE PRAIRIE WOLF CODE—Play by Lavonne Mueller about a Civil War widow who uproots her daughter and sets off by wagon train for California; directed by Liz Diamond. With Judith Barcroft, Tenney Walsh, Robert Black, Novella Nelson, Caroline Kava, James Lally. Wed.–Sat. at 8. Wed. & Sat. at 2, Sun. at 3; 11/25–27, 11/29–12/8, Fri., Sat., Wed., & Thurs. at 6, Sun. at 1 & 7; $12. **American Place Theatre,** 111 West 46th Street (247-0393).

BROOME STREET, AMERICA—The Yiddish-language premiere of Sylvia Regan's saga, with music, of a Jewish immigrant family on the Lower East Side during the first two decades of the century; adapted and

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translated by Miriam Kressyn. Featured in the cast are Jack Rechtzeit, Zypora Spaisman, Raquel Yossiffon, Betty Silberman, Miriam Gordon, and Menachem Bazian; directed by Roger Sullivan. Sat. at 8:30 p.m., Sun. at 2 and 5:30 p.m.; $10 to $14; thru April 1986. **Folksbiene,** 123 East 55th Street (755-2231).

CANDIDA—Revival of George Bernard Shaw's romantic drama starring Susan Tabor, Kevin Adlee, and Kurt Schlesinger. Thru 12/8 at 8, Sun. mats. at 3; $7.50. **Heritage Theatre,** 2nd floor (679-7575).

CRIME AND PUNISHMENT—Dostoevsky's story in a new adaptation by L. A. Sheldon, *in three acts and nineteen* scenes performed by sixteen writers in 29 roles. Shan Sullivan plays Raskolnikov and Caroline Arnold is Sonya; directed by Maria Mazer and John Van Ness Philip. Mon. thru Sat. at 8 p.m., Wed. and Sun. at 2 p.m. $18.50–$23.50. **Harold Clurman Theater,** 412 West 42nd Street (594-2370).

CURSE OF THE STARVING CLASS—Margo Martindale and Eddie Jones star in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Featured in the cast are Bradley Whitford, Karen Tull, James Gleason, Dan Patrick Brady, Stephen Bradbury, and Jude Ciccolella. Tues. thru Sat. at 8 p.m., Sat. at 2:30 p.m., Sun at 3 and 7:30 p.m.; $22 to $26. **The 890 Theater,** Broadway at 19th Street (533-8834).

DAMES AT SEA—Revival of the 1968 hit that spoofed the early '30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a heart full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $26 to $34. **Lamb's Theatre,** 130 West 44th Street (997-1780).

DENNIS—James Ryan's play about the murder of Allard Lowenstein by Dennis Sweeney; directed by Dan Bonell. Featured in the cast are William Carden, Peter Freedman, Myra Taylor, David Toney, Anne O'Sullivan, and Richmond Hoxie. Tues. thru Sat. at 8, Sat. at 2 p.m., Sun. at 3 p.m.; $10 to $14. **Ensemble Studio Theatre**, 549 West 52nd Street (247-3405).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $20–$24. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ●●

THE FOREIGNER—Jack Gilpin has the title role in Larry Shue's comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks. Featured in the cast are Kathleen Claypool, Ian Stuart, Alan Brooks, Christopher Curry, Breon Gorman, and Kevin Geer. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21 thru $24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370).●

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Tues. thru Sat. at 8 p.m., Sun. at 1 and 5 p.m., Wed. at 2:30 p.m.; $25 to $29.50. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

THE IMPORTANCE OF BEING EARNEST—Dina Merrill stars in a revival of the 1895 Oscar Wilde comedy; directed by Philip Campanella. Featured in the cast are A. D. Coner, William Denis, Carmella Ross, Robert North, Cherry Jones, Samuel Maupin, Anthony Fusco, and Cynthia Dozier. Tues. thru Sat. at 8 p.m. Wed. and Sat. at 2:30 p.m. and Sun. at 3 p.m.; $20 thru $27.50. **Samuel Beckett Theatre,** 410 West 42nd Street (594-2826).

IN THE BOOM BOOM ROOM—Liz McDonald stars in David Rabe's rewritten version of a victimized go-go-dancer searching for a definition of her self-worth; directed by Jerrold Brody. Featured in the cast are Leslie Thompson, Deeny Levy, Polly O'Malley, Valerie Hawk, Ron August, Victor D'Altorio, Curt Rayvis, and Michael Farris-Manneta. Tues. thru Sat. at 8 p.m. Wed. thru Sat. at 8 p.m. Wed. and Sat. at 2 p.m., Sun. at 3 p.m. Thru 12/3, $12; from 12/4, $15. **South Street Theatre,** 424 West 42nd Street (279-4200).

JONIN'—Gerard Brown's comedy/drama, set in a black college fraternity house, centers on a tight-knit group of Omega frat brothers; directed by Andre Robinson Jr. Featured in the cast: Mark Vaughn, Jerome Preston Bates, John Canada Terrell, Carla Brothers, Timothy Simonson, Gregory Holtz Sr., Eric Payne, Jaime Perry, and Eriq LaSalle. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 and $25. **Public/LuEsther Hall**, 425 Lafayette Street (598-7150). **IRLS**

JUST SO—Andre De Shields stars, with Theresa Burrell, Keith Curran, and Tina Johnson, in a musical by Doug Katsaros, Mark St. Germain, and David Zippel; based on the Rudyard Kipling stories. Tues. thru Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $20–$29.50. **Jack Lawrence Theatre,** 359 W. 48th St. (307-5452).

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Aidan Quinn, Harvey Keitel, Geraldine Page, Karen Young, and Amanda Plummer are the stars. **Promenade Theatre,** 76th Street & Broadway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny play, now in its fourth year, is set in a Skid Row flower shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, vocally by Ron Taylor; others in the cast: Annie Golden, Andrew Newman, Fyvush Finkel, Suzanne Douglas, Louise Robinson. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $27.50–$35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ●●

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy in a gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer. Wed. & Thurs. at 8 p.m. (all seats for these perfs. $10); Fri. at 8, Sat. at 11 a.m., 2, 5 and 8 p.m.; Sun. at 2 and 5 p.m.; $20 to $25. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ●●

A MATCH MADE IN HEAVEN—Monica Tesler, Leon Liebgold, and David Montefiore star in a Yiddish musical comedy of errors in a turn-of-the-century Jewish shtetl; English subtitles; directed by Yankele Alperin (who also performs). Book and music by Jack Rechtzeit. There's a dancing and singing ensemble and a Klezmer orchestra. Wed. at 2 & 8, Sat. at 8:30, Sun. at 2 & 5:30; Thurs. at 2 p.m.; $12.50 – $22.50; **Town Hall,** 123 W. 43rd St. (921-9442).

MAYOR—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. Featured in the cast are Douglas Bernstein, Kathryn McAteer, Marion Caffey, Ilene Kristen, Keith Curran, Ken Jennings, and Nancy Giles. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $25 to $30. **Latin Quarter,** 200 West 48th Street (586-3905).

MRS. WARREN'S PROFESSION—Uta Hagen stars in the title role of George Bernard Shaw's 1893 tale of a girl (Pamela Reed) who discovers her education was financed by her mother's earnings from a chain of high-class European brothels; directed by John Madden. Featured in the cast are Harris Yulin, William Converse-Roberts, Gordon Sterne, and George Morfogen. $18 to $27; thru 1/12/86. **Roundabout Theatre,** 100 East 17th Street (420-1883).

THE NORMAL HEART—Larry Kramer's timely play spans the period from 1981–84 during which years the incidence of AIDS in this country had escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are Stephen Rowe, Donald Berman, Richard Zimon, Tom Mardirosian, with Philip Richard Allen. Tues. thru Sun. at 8 p.m., Sat. and Sun at 3 p.m.; $20 and $25. **Public/Anspacher Theater,** 425 Lafayette St. (598-7150). **IRLS**

ORPHANS—Lyle Kessler's story of two brothers and the stranger who enters their home and subtly takes over their lives; inventively and energetically directed by Gary Sinise; with Gary Cole, Corey Parker, William Wise. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20–$24. **Westside Arts,** 407 W. 43rd (541-8394).

PENN AND TELLER—Talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Wed.–Fri. at 8, Sat. at 3, 7 & 10, Sun. at 3 & 7; $20–$24. **Westside Arts,** 407 W. 43rd St. (541-8394).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers & lyricists; directed by Paul Lazarus. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $29.50. Featured in the cast are Trey Wilson, Jason Alexander, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. **Minetta Lane Theater**, 18 Minetta Lane (420-8000).

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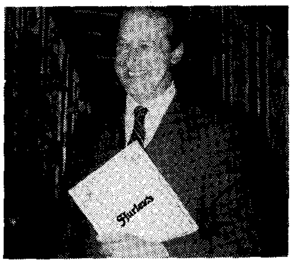

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to lyrics by Michael Feingold. Featured in the cast are Lonny Price, Rocco Sisto, Priscilla Lopez, Nicholas Kepros, Ron Faber, David Purdham, Judith Hoag, Susanna Frazer, MacIntyre Dixon, and Lezlie Dalton, Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun at 3 p.m.; $15; from 11/29. **American Place Theatre,** 111 West 46th Street (247-0393).

VAMPIRE LESBIANS OF SODOM—Charles Busch's play, with *Sleeping Beauty or Coma* as the opening production of the evening, both directed by Kenneth Elliott. Featured in the cast are the author, the director,and Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. Tues. thru Thurs. at 8 p.m, Fri. and Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $17.50 to $20. **Provincetown Theatre,** 133 Macdougal Street (477-5048).

WHAT'S A NICE COUNTRY LIKE YOU . . . DOING IN A STATE LIKE THIS?—Topical musical revue, by Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman, that spoofs the politics and social concerns of America today. Tues.–Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7; $15–$17.50. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

YOURS, ANNE—The diary of Anne Frank, set to music by Michael Cohen, with libretto by Enid Futterman; directed by Arthur Masella. Trini Alvarado stars, with Hal Robinson. Tues. thru Sat. at 8 p.m., Wed. at 2:30 p.m., Sat. and Sun. at 3 p.m.; $25. **Playhouse 91 Theatre,** 316 East 91st Street (831-2000).

THEATER COMPANIES

AMERICAN SHAKESPEARE REPERTORY—In rolling repertory thru 11/24 (phone for dates of individual plays): Shakespeare's *Macbeth* and *Julius Caesar;* Gogol's *The Inspector;* Sophocles' *Antigone;* Christopher Marlowe's *Dido, Queen of Carthage;* Ben Jonson's *The Alchemist.* Thurs. at 8, Sun. at 3, $8; Fri. and Sat. at 8 p.m.; $10. **Theatre 22,** 54 W. 22nd St. (279-9321).

BILLIE HOLIDAY THEATRE—John Redwood's *Mark VIII:xxxvi*, with an interracial cast, involves a premeditated racist act and a six-year secret which wrecks havoc on reputations; directed by Lillie Redwood. Thurs. thru Sat. at 8 p.m., Sat. at 3 p.m., Sun. at 4 p.m. $6 to $10; thru 12/22. **Billie Holiday Theatre,** 1368 Fulton Street, Brooklyn (718-636-0918).

CHICAGO CITY LIMITS—*Current Jam,* a new revue, plus audience participation. Wed. & Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CITY STAGE COMPANY—Henrik Ibsen's *Brand*, his most poetic work and easily his most spiritually unsettling one. It's about an uncompromising pastor, played by Robert Stattel, with Erika Petersen in the role of his wife; directed by Craig D. Kinzer. And it's a joy to see it finally mounted here. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $18. Alternates with *Frankenstein,* adapted by Laurence Maslon, directed by Craig Kinzer, which joins the repertory 11/29. Tom Spackman plays Victor Frankenstein, and Patrick Egan is the Creature. Call theatre for specifics. **CSC Repertory Theatre,** 136 East 13th Street (677-4210).

EQUITY LIBRARY THEATRE—Revival of Lillian Hellman's *Another Part of the Forest,* a family drama. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; 12/5 thru 22. **Theatre,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT—Audience-suggestion improvisations and revues. Fri. and Sat. at 8:30 and 10:30 p.m.; $10. **First Amendment,** 2 Bond St. (473-1472).

FOURTH WALL—*From Left Field,* by Joan Harvey, with music by John Amato. Fri. and Sat. at 8. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 8; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

LIMBO THEATRE—Thru 12/8, Jeff Weiss's *Convergent Lives* returns; the story's about a professor with a penchant for oriental wrestling. $8. **Theatre**, 647 E. 9th St. (228-3000).

LA MAMA, E.T.C.—Part II of Paul Foster's comedy gaslight murder mystery *The Dark and Mr. Stone,* starring Kevin O'Connor; directed by Sylvain Lhermitte; Wed. thru Sun. at 7:30 p.m.; $8. Mac Wellman's *Harm's Way*, directed by George Ferencz, a burlesque on the American experience, features Stephen Mellor, Lute Ramblin', Deirdre O'Connell, Sheila Dabney, Tom Costello, and Civia Flomenhaft. Wed. thru Mon. at 7:30, Sun. at 3; $10 to $12. **Theater,** 74A East Fourth Street (475-7710).

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vary; call for dates; $8; 11/30 to 1/5/86. **Comedy Theatre,** 410 West 42nd Street, 3rd floor (279-4200).

MANHATTAN THEATRE CLUB—Nancy Marchand and Frances Sternhagen star in Paul Osborn's *Oliver, Oliver,* story of a man with more style than money who is determined to find his mother a wealthy husband; directed by Vivian Matalon. Tues. thru Sat. at 8 p.m., Sun. at 2:30 p.m.; $21 to $26; thru 12/1. **City Center Space,** 131 West 55th Street (246-8989).

MEDICINE SHOW ENSEMBLE—Kenneth Koch's *A Change of Hearts,* a comic opera with music by David Hollister, and *The Death of Sir Brian Caitskill,* a semi-mock heroic playlet, and David Finkelstein's *Electric Blue Cornfield,* with words and music by David Finkelstein; all directed by Barbara Vann. Thurs. thru Sat. at 8 p.m. $5 to $8; thru 12/28. **Medicine Show,** 6 West 18th Street (255-4991).

MERIDIAN GAY THEATRE—Eric Gutierres and Steve Satta star in a revival of Sidney Morris's *If This Isn't Love!,* which tells of a pair who become and remain lovers for over twenty years, with scenes taking place during each decade of their relationship; directed by the author. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10. **Shandol,** 137 West 22nd Street. Closed.

MIRROR REPERTORY COMPANY—Elizabeth Franz, Clement Fowler, Katharine Houghton, and Ann Hillary star in a revival of Jean Giraudoux's *The Madwoman of Chaillot;* directed by Stephen Porter. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Wed. at 2 p.m., Sat. at 5 p.m., Sun. at 3 p.m. $22 to $25. **Saint Peter's Church,** 619 Lexington Avenue (223-6440).

NEGRO ENSEMBLE COMPANY—Samm-Art Williams's *Eyes of the American* opens the company's 19th season. Directed by Walter Dallas, play is about politics, corruption, and deceit on a Caribbean island. Tues.–Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $15–$20. **Theatre Four,** 424 W. 55th St. (246-8545).

PAN ASIAN REPERTORY—Vijay Tendulkar's *Ghashiram Kotwal,* the story of a man who is punished for a crime he didn't commit, then climbs to a position of power to wreak vengeance on the town that wronged him; directed by Tisa Chang. The work employs traditional Indian dance, music, and mime. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m.; $10 to $15; thru 12/7. **Playhouse 46,** 423 West 46th Street (245-2660).

PLAYWRIGHTS HORIZONS—*Anteroom,* by Harry Kondoleon, refers to a small room between the kitchen and dining room of a large Southampton "cottage" and reveals manipulation on various social levels; directed by Garland Wright. With Elizabeth Wilson, Susan Cash, Albert Macklin, Crystal Field, Mitchell Lichtenstein, Colin Fox, Janet Hubert. Call theater for schedules. **Mainstage,** 416 W. 42nd St. (564-1235).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family at present living in New York; thru December. $10 for plays and $15 for musicals. Spanish language throughout. Call theater for details. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *The Mystery of Irma Vep,* a penny-dreadful starring Charles Ludlam and Everett Quinton; Fri. thru Sun. at 8 p.m. Also, Charles Ludlam's play *Salammbo (An Erotic Tragedy),* freely adapted from the Gustave Flaubert novel. Tues. thru Thurs. at 8 p.m. $20. **Ridiculous Theatre,** One Sheridan Square (691-2271).

ROYAL COURT REPERTORY—*The Curse,* written and directed by Phyllis Craig, is a drama telling why five generations of Baskervilles have died in mysterious ways. Thurs. thru Sun.; thru 12/1; $8. **Royal Court Theatre,** 301 West 55th Street (997-9582).

SAN FRANCISCO MIME TROUPE—*Steel Town,* a musical comedy-with-a-message portraying plant closings and their impact on factory employees. Wed.–Fri. at 8, Wed. & Sat. at 2, Sun. at 3; $10–$15; thru 12/1. **Symphony Space,** Bdway & 95th St. (864-1414).

THEATRE SCARAMOUCHE—An evening of romantic one-acters: Kenneth Sawyer Goodman's *The Game of Chess,* Lawrence Langner's *Another Way Out,* and Eden Phillpotts's *Something to Talk About.* 12/1–4 at 7:30 p.m.; $8. **18th Street Playhouse,** 145 West 18th Street (718/743-1527).

WESTSIDE REPERTORY—Georges Feydeau's *Baby, Take Your Medicine;* directed by Andres Castro. Fri. thru Sun. at 8 p.m., Sun. at 3 p.m.; $7; thru 1/5/86. **West Side Rep,** 252 West 81st Street (666-3521).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

CASUALTIES—Joe DiMiceli's drama focuses on the delayed stress syndrome suffered by nurses who served in Vietnam; directed by Carter Inskeep. Thurs. thru Sat. at 8, Sun. at 3 and 7; thru 12/1; $8. Riverwest Theatre, 155 Bank St. (243-0259).

CHEER!—Jack Kellner's musical deals with the breakup of a college cheerleading squad; complete with stunts, pyramids, and baton twirling. Mon., Wed., and Thurs. at 8 p.m.; free; 12/2-19. **RFK School Theatre,** 110 East 88th Street (907-4644).

CHILDREN OF STAGE CRAFT—Musical by Ken Charles and Sue Larsen, about life backstage; directed by Jimmy Mello. Fri. & Sat. at 8; $10; thru 1/25/86. **Cash Space,** 10 E. 18th St. (734-2601).

CRUISE CONTROL—Kevin Wade's play about a man who tries to get away from it all and has it pull up right next to him; directed by Norman Rene. With Derek Smith, John Getz, Elizabeth Berridge, and Patricia Richardson. Tues.–Sat. at 8, Sun. at 3 & 7:30; $11–$14; thru 12/8. **WPA,** 519 W. 23rd St. (206-0523).

THE CUSTODIAN—Michael Weholt's play about the unseen forces that test our character and sanity; directed by Gordon Edelstein. Thurs. thru Sat. at 8 p.m. Sun. at 3 p.m.; thru 12/1; $6. **Moving Target Theatre,** 46 Cadman Plaza West, Brooklyn (718/788-3009).

CRIMES OF THE HEART—Revival of Beth Henley's play about three southern sisters trapped by their passions; directed by Rod Marriott. 12/3 thru 7 at 8 p.m., 12/4 at 2 p.m.; $4. **Pope Auditorium** at Fordham University, 113 West 60th Street (841-5267).

DOUBLE BASS—Patrick Suskind's play about a working life in art and a frustrated life in love; directed by Kent Paul; featuring Boyd Gaines. Thurs.–Sun. at 8; Thurs. at 11 a.m., Sun. at 2; $8; thru 12/8. **New Theatre,** 465 Dean Street, Brooklyn (718/230-3366).

THE EMPTY NEST—Charles A. Pulaski's domestic comedy about a middle-aged couple, planning to leave for a long-awaited European vacation, whose plans are thwarted by the arrival home of two unhappy married daughters; directed by Bruce Biggins. Thurs. thru Sat. at 8 p.m. Sun. at 3 p.m.; $6; thru 12/8. **Nameless Theatre,** 125 West 22nd Street (242-9768).

MORTALLY FINE—William J. Sibley's Texas-set comedy about an older cowboy who discovers that one can fall in love at any age; directed by Cash Baxter. The cast features David Canary, Ruth Ann Norris, Kirsti Carnahan, Gil Rogers, Dena Dietrich, William G. Clarke, Helen L. Breed, Arne Gundersen. Thurs. thru Sat. at 8 p.m., Sun. at 3; $8; thru 12/1. **StageArts Theatre,** 120 West 28th Street (279-4200).

AN OUNCE OF PREVENTION—Charles Keating, Tonya Pinkins, and Cindy Adkins in Hal Corley's comedy about four women in a rape prevention class conducted by a male teacher; directed by Susann Brinkley. Thurs. thru Sat. and Mon. at 8 p.m.; thru 11/30; $8. **Hartley House,** 413 West 46th Street (289-2168).

THE PLAY'S THE THING—A revival of Ferenc Molnar's 1926 comedy classic about a group of eccentric opera stars suddenly thrown into turmoil by the indiscretions of the prima donna; directed by Linda Pakri. Wed. thru Sun. at 8 p.m.; $8; thru 12/8. **Arts Club Theatre,** 39 Grove Street (673-5636).

SENOR DISCRETION—A musical by Frank Loesser and Anthony Stimac, based on a Budd Schulberg short story, set in a Mexican village, tells about the local baker who is also the town drunk. With Thomas Sinclair, Elizabeth Bruzzese, Sal Mistretta, Larry Keith. Nightly, exc. Mon., at 8; 12/1 at 2; $10; thru 12/5. **Musical Theatre Works,** 133 2nd Ave. (677-0040).

TRIPLE BILL—William Hauptman's *Domino Courts,* directed by Ira Zuckerman; Richard Greenberg's *Life Under Water,* directed by Mary Fleischer; and Sam Shepard's *Action,* directed by J. William Bordeau; three contemporary one-act American plays. 12/11 thru 14 at 8 p.m., 12/15 at 5 p.m.; $5. **Marymount Manhattan College Theatre,** 221 East 71st Street (517-0475).

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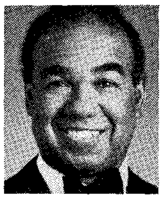

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

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Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. Northern Italian. Spcls: bocconcini alsalto, striped bass with white wine, penne lentini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–midnight. Available for private parties. Closed Sun. **(M)** **AE, DC.**

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AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

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OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal a la creme. Res. sug. L Mon.–Fri. 11:30-4. D Mon.–Thurs. 4–11:30, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

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AE, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** **No credit cards.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)**
AE, CB, DC.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)**
AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.–Fri. noon–3. Br Sun. 11:30–4. D daily 5:30–midnight. Late night S. **(M)** **AE, CB, DC, MC, V.**

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. **(I)**
AE, DC, MC, V.

IL MULINO—84 W. 3rd St., 673-3783. Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)**
AE.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.–Fri. noon–3. D and after theater S daily 5:45–11:30. Br Sat. & Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)**
AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.–Sun. 6:30–10. Closed Mon. **(E)**
AE, CB, DC, MC, V.

MADISON TOWERS—22 E. 38th St., 685-3700. Dress opt. American. Spcls: hamburgers. Open daily 6 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts.

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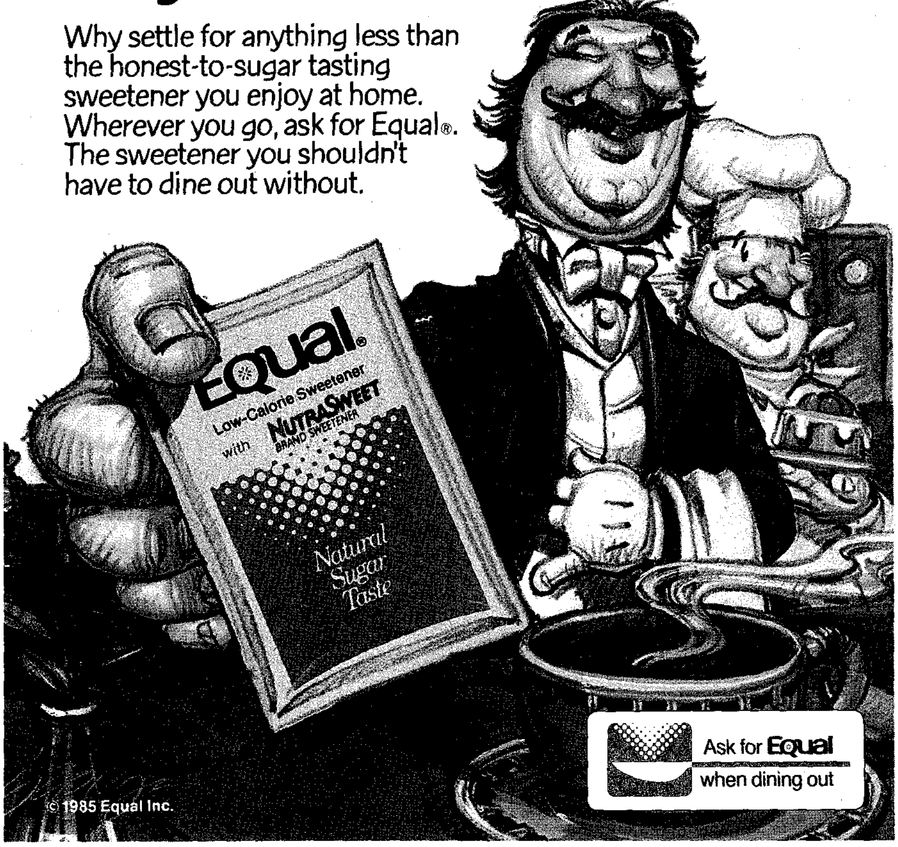
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TUESDAY'S

Res. sug. Open noon–midnight daily. **(I-M)** **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, pan-fried whole bass with scallions & ginger, grilled sliced sirloin with cracked pepper, olive oil & lemon, fresh & smoked salmon salad. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–4, Sun. 11–4:30. D Sun.–Thurs. 6–11:30, Fri. to 12:30, Sat. 6:30–12:30. Ent. nightly from 9:30. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **No credit cards.**

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: summer special 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen soufflé. Res. sug. D Tues.–Sat. 5:30–11:30. Private parties for 50. Pianist Tues.–Sat. from 5 p.m. Closed Sun. & Mon. **(M)** **AE, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(I-M)** **AE, MC, V.**

CAFE DU PARC—106 E. 19th St.,777-7840. Casual. French. Spcls: monk fish fillet in red wine sauce, breast of duck with lemon & green peppercorn sauce, sauteed sweetbreads with morel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. 3–1, Sun. 3–midnight. Free parking. **(I)** **AE, CB, DC, MC, V.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

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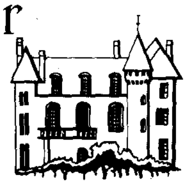

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HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

IL GALLETTO—120 E. 34th St., 889-1990. Casual. Northern Italian. Spcls: angel hair primavera, pollo Galletto, vitello Quo Vadis. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11, Sun. 4–9:30. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, DC, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

MON PARIS—111 E. 29th St., 683-4255/684-9411. Dress opt. French. Spcls: bouillabaisse, duckling with orange sauce, sweetbreads with marron. Res. sug. L Mon–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. Free parking. **(I)** **AE.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D daily 6–11. Pre-theater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. Jazz with Sat. Br. **(I-M)** **AE, MC, V.**

14th–42nd Streets, West Side

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5 to midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon–midnight. Private parties. Pianist Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St., 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

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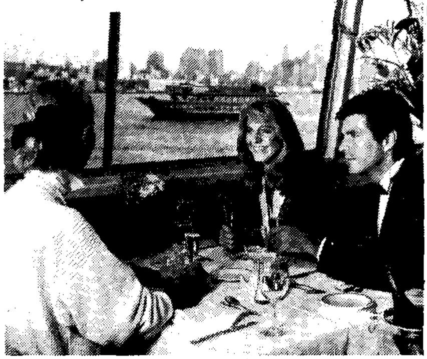

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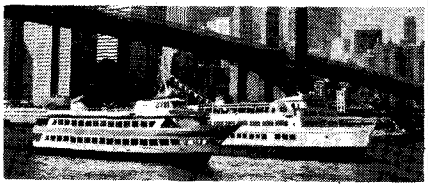

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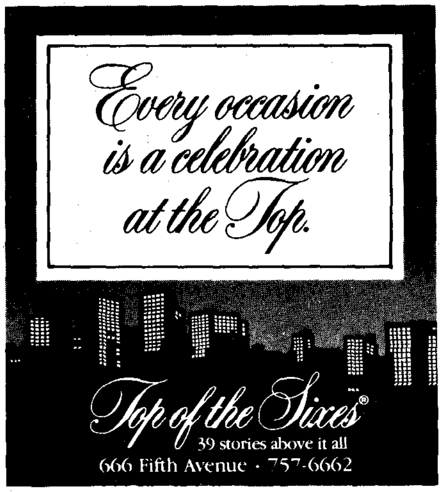
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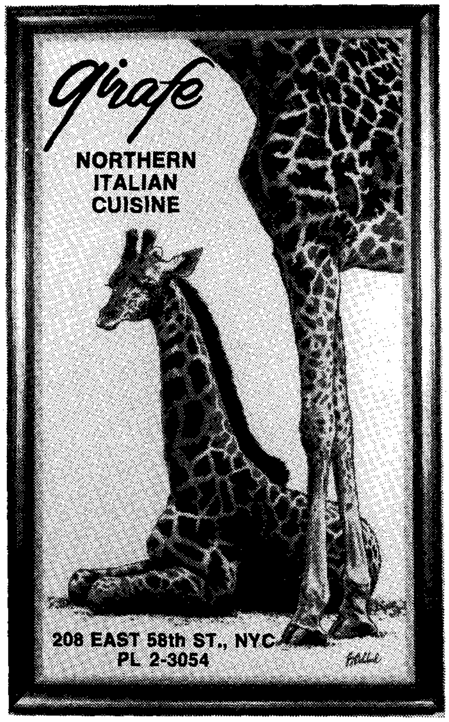
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Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHRISTO'S—143 E. 49th St., 355-2695/6. Casual. American/Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 4:30–2 a.m., Sat.–Sun. from 4. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M) Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.–Thurs. 11:30 a.m.–11 p.m., Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA PIAZZETTA—Drake Swissotel, 440 Park Ave., at 56th St., 223-3876. Casual. Continental/Swiss. Spcls: l'emince de veau Zurichoise, sauteed breast of duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffet daily 7–10:30. L daily 11:30–2:30. Br Sun. 11:30–2:30. D daily 5:30–11:30. Pianist Mon.–Fri. 8–midnight. **(M-E)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: quail braised in champagne with fresh pasta, salmon with lettuce cream sauce, filet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** **AE, CB, DC, MC, V.**

NIGHT AND DAY—216 E. 49th St., 308-0808. Casual. American. Spcls: seafood, beef. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–midnight. Pianist Mon.–Fri. from 7–1 a.m. Closed Sat.–Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun til 10:30. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Piano music Thurs. & Fri.**(I-M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10-60. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.-Sat. 11-4. Br Sun 11-4. D Mon. 4-9, Tues.-Thurs. to 11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight, Sun. 5-11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.-Fri. 11:45 a.m.-9 p.m., Sat. 5-9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

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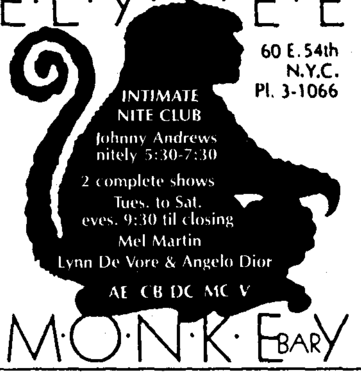

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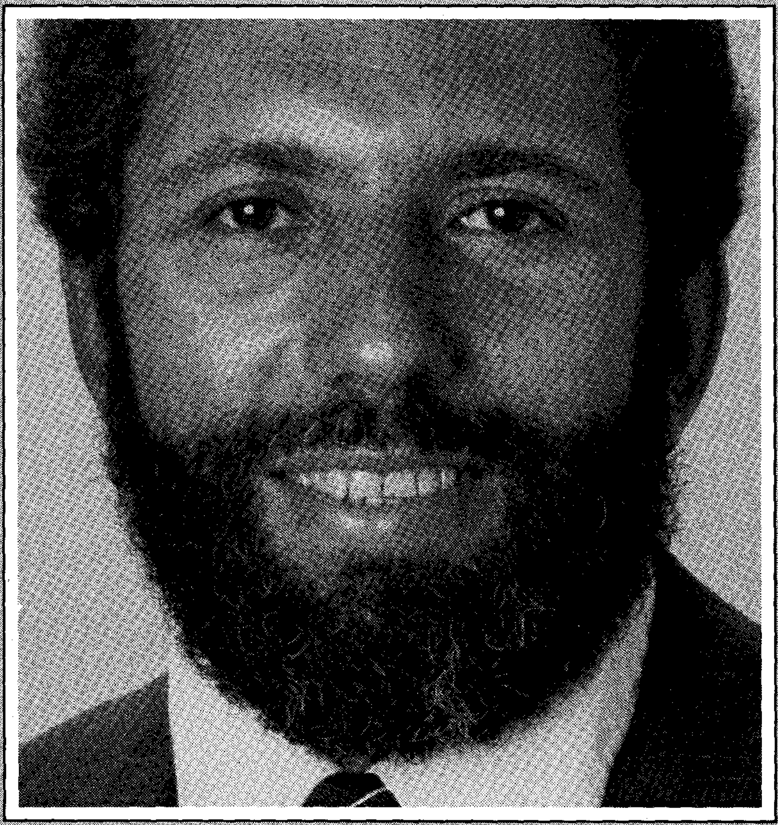

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charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. **(I-M)** **AE, CB, DC, MC, V.**

EL TAQUITO—402 W. 44th St., 765-1737. Casual. Mexican. Spcls: lamb tacos, flautas, avocado salad. L daily noon–4. D daily 4–11:30. **(M)** Also **Violetas—220 W. 13th St.,** 255-1710. **No credit cards.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–9. Pre-theater D 5–6:30. Discount parking after 5:30. Closed Sun. **(I-M)** **AE, V.**

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L Mon.–Sat.11–4:30. D Mon.–Sat. 4:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.,586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, *scampi* Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. **(M)** **AE, CB, DC, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French/Italian. Res. sug. Cocktails Mon.–Fri. from 4, Sat. from 3, Sun. from noon. D Sun.–Mon. 5–10 (open till midnight), Tues.–Sat. to 11:30 (open till 1 a.m., Fri.–Sat. till 2.) Pre-theater D 5–7. Br Sun. 11:30–3. Live orchestra Tues.–Thurs. 7–1 a.m., Fri.–Sat. 8–2 a.m., Sun. 6–midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French/Italian menu. Res. sug. D Mon.–Thurs. 7–midnight, Fri.–Sat. to 12:30. Shows Mon.–Sat. 9:15 & 11:30 (show cover). **(M)** **AE, CB, DC, MC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(M)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

SEEDA II—309 W. 50th St., 586-4040. Casual. Thai. Spcls: sate, curry, meekrob, tod manpla. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties. Closed Sun. Also **Seeda Thai—204 W. 50th St.,** 586-4513. **(I)** **AE, CB, DC, MC, V.**

SIAM INN—916 Eighth Ave., bet. 54th–55th Sts., 489-5237. Casual. Thai. Spcls: Siam Inn chicken, sauteed whole fish with spicy sauce, duck with tamarind & curry sauce, poached salmon with green curry. Res. sug. L Mon.–Fri. noon–3. D daily 5–11:30. **(I)** **AE, DC.**

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RESTAURANTS

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.–1 a.m. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** **AE, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5:30–11:30. S daily till 12:30 a.m. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10. S Tues.–Sat. 10:30 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Sat. 8–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 12:30, Sun. 4–11. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, lamb chops with balsamic vinegar. Res. sug. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11 a.m.–2 a.m. Br Sat. & Sun. 11–6. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

AZUMA YA—406 E. 64th St., 758-9555/9639. Casual. Japanese. Spcls: ten varieties of lobster, beef-asparagus yaki, tuna teriyaki. Res. sug. L Mon.–Fri. 11–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Free dim-sum with cocktails daily 5–7. Japanese garden. **(M)** **AE, DC, MC, V.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American-Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–11. Private parties for

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BAUMERS—1651 Third Ave., at 92nd St., 831-8301. Casual. American/Continental. Spcls: Caesar salad, raspberry duck, chicken potpie. Res. sug. D only Mon.–Sat. 5–11. Private parties for 25–65. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Complete L & D. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11.**(M-E)** **AE, CB, DC, MC, V.**

CHRISTI'S—1479 Frist Ave., at 77th St.,535-9448. Casual. Italian. Spcls: seafood fiesta, fettuccine Caruso, chicken primavera. Res. sug. D only 5–11 daily. Private parties for 30–50. **(M)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. (I) **AE, CB, DC, MC, V.**

HOEXTER'S CAFE—1442 Third Ave., at 82nd St., 472-9322. Casual. American. Spcls: individual pizza, gorgonzola bread, grilled fish. Res. sug. D only 6–midnight daily. **(M)** **AE, CB, DC, MC, V.**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.–Thurs. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. **(M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D only Tues.–Sun. 6–2 a.m. Gypsy orchestra Tues.–Sun. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5–11. Bar Mon.–Sat. till 1 a.m. Pianist Mon.–Sat. **(M)** **AE, CB, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, stiped bass marichiare, fettuccine verde fileto tomidore. Rec. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PARADISE PIZZA—316 E. 86th St.,517-3260. Casual. Italian. Spcls: panned pizza, veal picatta, lasagna. Open Sun.–Thurs. noon–11, Fri., Sat. till midnight. (I) **AE.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30–4, Sun. from 11. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M)** **AE, CB, DC.**

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American/Continental. Spcls: mussels mariniere, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan/Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–10:30, Sun. from 1. **(I-M)** **AE, CB, DC, MC, V.**

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TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ANCORA—2330 Broadway, at 85th St., 496-9240. Casual. Italian. Spcls: baby squid with tomatoes, parsley & garlic flavored olive oil, papparadelle with artichokes & fresh duck broth, charcoal broiled veal chop, grilled gumbo shrimp, woodburning pizza oven. L Mon.–Fri. noon–4. D daily 5–1 a.m. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.–Sat. 11:30–5. D daily 5–midnight. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.–Thurs. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11. Private parties for 15–125. **(M)** **AE, CB, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

QUEENS

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JOHN WHITE ALEXANDER—Figure paintings from the mid to late 1890s, thru 12/14. Graham, 1014 Madison (535-5767).

HANNELORE BARON—Recent collages and boxes, thru 12/7. Schlesinger-Boisante, 822 Madison (734-3600).

THOMAS HART BENTON—Paintings, drawings, watercolors and sculpture, by this American regionalist, thru 12/14. Graham, 1014 Madison (535-5767).

JUAN CARDENAS—Oil paintings of landscapes, studio scenes, and self-portraits, by a Colombian artist, thru 1/4. Bernard, 33. 74th (988-2050).

CARMEN CICERO—Figurative paintings and watercolors, thru 12/7. Graham Modern, 1014 Madison (535-5767).

RICHARD DIEBENKORN—Recent paintings and works on paper, thru 12/5. Knoedler, 19 E. 70th (794-0550).

MARY FAULCONER—Tapestries of Tarot and playing cards, thru 11/30. Schiller-Wapner, 1 E. 61st (758-0329).

EDDIE FIGGE—Paintings and works on paper by a Swedish artist, thru 12/13. American Scandinavian Foundation, 127 E. 73rd (879-9779).

MICHAEL GOLDBERG—Monochromatic abstract paintings from 1960 to 1962, thru 11/30. Vanderwoude Tananbaum Gallery, 24 E. 81st (879-8200).

STAN GREGORY—Paintings and works on paper with geometric compositions, thru 11/30. Ericson, 23 E. 74th (737-6155).

JAN HENLE/KEVIN MOSS—New works by both, thru 12/20. Fourcade, 36 E. 75th (535-3980).

JAMES HILL—Painted sculpture in wood, stone, and glass, thru 12/7. Gimpel & Weitzenhoffer, 1040 Madison (628-1897).

ROBERT M. KULICKE—Thirty recent paintings, both landscapes and still lifes, plus jewelry, 11/30-1/4. Davis & Langdale, 746 Madison (861-2811).

JULIO LARRAZ—Paintings, thru 12/7. Haime, 1000 Madison (772-7760).

ROY LICHTENSTEIN—"Landscape"—a new portfolio of prints, incorporating woodcut, lithography, and silkprinting, thru 12/7. Castelli Graphics, 4 E. 77th (288-3202).

BRUNO LUCCHESI—Terracotta sculptures in the tradition of Renaissance masters, of modern New Yorkers, thru 12/7. Forum, 1018 Madison (772-7666).

ALBERTO MAGNELLI—Paintings by an Italian Abstractionist, from 1913 to 1968, thru 12/14. Hutton, 33 E. 74th (249-9700).

CATHERINE MURPHY—Paintings and drawings of this artist's surroundings, family, and friends, including indoor and outdoor scenes, thru 12/20. Fourcade, 36 E. 75th (535-3980).

PETER PETTUS—Large-scale abstract paintings, with complex layering of color, thru 11/30. Perlow, 980 Madison (734-7795).

ROBERT SEAVER—Pastel drawings of objects with reflective surfaces, such as silver and glass, thru 12/21. Cecil, 16 E. 72nd (517-3605).

HUNT SLONEM—Paintings of jungle scenes, thru 1/15. McCoy, 19 E. 71st (570-2131).

JOHN STOCKDALE/PAUL HUNTER—Large, textured white oil paintings, some of them diptychs/Wooden boxes that contain miniature environments peopled with furniture, figures, and trees. Thru 11/30. Urdang, 23 E. 74th (288-7004).

GEOFFREY SWINDELL/NICOLE JOHNS—Glazed porcelain spheres, spindles, and lidded pots/Pinched pot and dish forms in porcelain. Thru 1/10. Graham, 1014 Madison (535-5767).

RICHARD TEXIER—Paintings that resemble charts, with imagery that alludes to lunar cycles, astronomical data and constellation maps, thru 11/30. Kouros, 831 Madison (879-5454).

HENRI DE TOULOUSE-LAUTREC—Drawings and watercolors from the collection of the artist's family, thru 12/5. French Embassy, 972 Fifth (570-4400).

NADA VITOROVIC—Expressionistic paintings by a Yugoslavian artist, thru 11/30. Silberberg, 16 E. 79th (861-6192).

TOM WESSELMANN—Small scale paintings and collage from the '60s, thru 12/7. Hoffeld, 1020 Madison (734-5505).

TROELS WOERSEL—Paintings, drawings, and prints, from 1979 to 1985, thru 11/30. Kren, 22 E. 65th (861-9933).

57th Street Area

FREDERIC AMAT/PETER SAUL—Mixed-media paintings and works on paper, thru 12/12/Recent works on paper, thru 12/31. Frumkin, 50 W. 57th (757-6655).

SIAH ARMAJANI—Sculptures that are abstract interpretations of architectural forms, in a series entitled, "Dictionary for Building IV," thru 11/30. Protetch, 37 W. 57th (838-2340).

WILL BARNET—Color lithographs, woodcuts, and etchings from this artist's abstract period, 1950-1964, thru 11/30. Cole, 101 W. 57th (333-7760).

CLAUDIO BRAVO/JACQUES LIPSHITZ—Recent still-life pastels/Sculpture, reliefs and drawings from 1911-1972. Thru 12/3. Marlborough, 40 W. 57th (541-4900).

GEORGE DE FOREST BRUSH—Paintings and drawings by this American Renaissance master, thru 12/14. Berry-Hill, 743 Fifth (371-6777).

GASTON CHAISSAC—Sculptures, collages, drawings and gouaches, from 1910 to 1964, thru 11/30. Oscarsson Hood, 41 W. 57th (750-8640).

CHARLES CLOUGH—New paintings made with a giant finger implement designed by the artist, thru 12/21. Tilton, 24 W. 57th (247-7480).

SERGE COURTE—PARIS—Abstract paintings and sculptures, thru 12/14. Felicie, 141 E. 56th (752-7567).

SALVADOR DALI—Selected sculpture and prints, from 1971 to 1979, thru 12/7. Rosenberg, 20 W. 57th (757-2700).

DAVID DEUTSCH—Small-scale paintings on curved stretchers, of landscapes with traces of architecture, thru 11/30. Blum Helman, 20 W. 57th (245-2888).

ROBERT GOODNOUGH—Large-scale paintings and works on paper from the late '50s to the late '60s, thru 12/5. De Nagy, 41 W. 57th (421-3780).

STEPHEN GREENE—Expressionistic paintings that allude to specific symbols such as bones, skulls, music, and flowers, thru 12/7. Pearl, 38 E. 57th (838-6310).

CATHY HALSTEAD—Large-scale paintings on paper and sculpture in a series entitled "Tropic Shadows," thru 11/30. Viridian, 52 W. 57th (245-2882).

JOHN STUART INGLE—Large-scale watercolors of still-life arrangements, thru 11/30. Tatistcheff, 50 W. 57th (664-0907).

DORIS LEE—A retrospective of paintings from the '30s and '40s, to benefit the New York City Chapter of the Alzheimer's Disease and Related Disorders Association, thru 1/6. Dintenfass, 50 W. 57th (581-2268).

NORMAN LEWIS—Abstract paintings through which themes of urban life and natural phenomena are explored, from 1945-1965, thru 11/30. Ross, 162 W. 56th (307-0400).

PAUL MANES—Expressionistic paintings in which images emerge and recede into dark, thickly painted surfaces, thru 12/14. Getler/Pall/Saper, 50 W. 57th (581-2724).

MELISSA MILLER—Paintings and works on paper depicting various animals masquerading in the skins of other animals, thru 11/30. Solomon, 724 Fifth (757-7777).

ISAMU NOGUCHI—Bronze sculptures, from 1959 to 1962; thru 12/30. Herstand, 24 W. 57th (664-1379).

KENNETH NOLAND—Paintings from the early '60s, with stripes and chevron-shaped images, thru 11/30. Emmerich, 41 E. 57th (752-0124).

ANNETTE OKO—Recent paintings depicting New York's Upper West Side, thru 12/14. Zarre, 41 E. 57th (752-0498).

ALLEN RUPPERSBERG—"Commercial Art"—mechanicals for a series of pulp fiction-styled books and magazines, thru 12/14. Goodman, 24 W. 57th (977-7160).

ANNE RYAN—Collages from the late '40s and early '50s, thru 12/21. Washburn, 42 E. 57th (753-0546) and 113 Greene (966-3151).

LIVIO SAGANIC—Eleven slate sculptures, thru 12/4. Armstrong, 50 W. 57th (582-8581).

DAVID SAUNDERS—Recent paintings, thru 12/20. Borgenicht, 724 Fifth (247-2111).

WARREN SEELIG—Textile and wood constructions, thru 12/7. Hadler-Rodriguez, 38 E. 57th (752-7734).

JOHN SEERY—Paintings of flowers, thru 11/30. Gruenebaum, 38 E. 57th (838-8245).

MICHAEL STEINER—Cast bronze sculptures, thru 1/4. Emmerich, 41 E. 57th (752-0124).

GEORGE STUBBS—Rare prints by this 18th-century English painter, thru 12/28. Donson, 24 W. 57th (245-7007).

WILLIAM THON—Oil paintings and watercolors of farmlands, vineyards, and ruins around Rome and Northern Italy, thru 12/7. Midtown, 11 E. 57th (758-1900).

WILLIAM TUCKER—New sculpture in a series entitled, "The Gymnasts," thru 11/30. McKee, 41 E. 57th (688-5951).

TOM WESSELMAN—New paintings on laser-cut steel, sculpture and drawings, thru 12/14. Janis, 110 W. 57th (586-0110).

JEROME WITKIN—Recent paintings that focus on situations involving women, thru 11/30. French, 41 W. 57th (308-6440).

TAKAKO YAMAGUCHI—Works on paper in acrylic and bronze leaf, that recall Japanese screens, thru 11/30. Markel, 50 W. 57th (581-1909).

East Village

JAKE BERTHOT/STEPHEN DAVIS/STEPHEN GREENE—Recent paintings by all three, thru 11/30. Wyatt, 202 E. 10th (475-3500).

SCOT BOROFSKY—Spray paintings on linen, inspired by pre-Columbian ruins, thru 12/12. Mokotoff, 735 E. 9th (674-4677).

FORD CRULL—Recent paintings with symbols that function as clues to the artist's dreams, thru 12/1. Pictogram, 443 E. 9th (865-5476).

STEPHEN HALE—Figurative drawings, thru 12/8. Greathouse, 337 E. 10th (460-0016).

MARVIN ISRAEL—Portraits and nudes, from 1960-1963, thru 12/7. Gallery Lafayette, 430 Lafayette (420-8880).

ART

KIM KEEVER—Paintings about relationships between nature and a man and a woman, thru 12/1. M-13, 440 E. 9th St. (505-9016).

JANET MC KIERNAN—Paintings, thru 12/1. Semaphore East, 157 Ave. B (475-2130).

DON MCLAUGHLIN—Paintings, 11/29–12/22. Wolff, 513 E. 6th (460-5844).

MICHAEL MORRILL—New geometric paintings, thru 12/1. Jus De Pomme, 338 E. 11th (674-5389).

RICK PROL—Recent paintings and drawings in a series entitled, "The Sleep of Reason Produces Monsters," thru 12/22. Bromm, 170 Ave. A (533-4233).

LEE STOLIAR—Erotic terracotta sculptures, thru 11/30. Avenue B, 167 Ave. B (473-4600).

MARK STRATHY—New paintings, thru 12/1. Sharpe, 175 Ave. B (777-4622).

DON VOISINE—Abstract paintings, thru 12/8. Postmasters, 66 Ave. A (477-5630).

SoHo and TriBeCa

DOUG ANDERSON—Enamel paintings of barely recognizable images, in bright colors, thru 11/30. Kind, 136 Greene (925-1200).

CONRAD ATKINSON/DOUGLAS DAVIS—Eight new paintings that deal with consumerism and the influence of culture and technology on society/Double-imaged photographs with sound and six viewing booths, each providing a three-dimensional view. Thru 12/28. Feldman, 31 Mercer (226-3232).

ROBERT BARNES—A retrospective of paintings, thru 12/29. Artists' Choice Museum, 394 W. Broadway (219-8031).

BERND AND HILLA BECHER—Photographs of American industrial buildings, thru 12/31. Sonnabend, 420 W. Broadway (966-6160).

ALAN BELCHER—Photo-sculptures, thru 12/7. Cable, 611 Broadway (420-8011).

ALFONSE BORYSEWICZ—Encaustic paintings with figurative elements, thru 12/21. Cutler, 164 Mercer (219-1577).

WENDELL CASTLE—"Masterpieces of Time"—a series of 13 unique tall-case clocks, thru 12/19. Milliken, 98 Prince (966-7800).

EDUARDO OLIVEIRA CEZAR—Paintings of interior spaces, thru 12/1. Littlejohn-Smith, 133 Greene (420-6090).

DALE CHIHULY—New glass sculptures, thru 11/30. Cowles, 420 W. Broadway (925-3500).

ANNE COE—Paintings of urban landscapes being ravaged by monsters, thru 12/11. Segal, 568 Broadway (431-0010).

ROBERT COLESCOTT—Brightly colored, expressionistic figure paintings, thru 11/30. Semaphore, 462 W. Broadway (228-7990).

CHUCK CONNELLY—Industrial landscapes that recall Regionalist paintings of the 'thirties, thru 12/12. Nosei, 100 Prince (431-9253).

JAMES DOWELL—Representational paintings, thru 1/4. Soho Center for Visual Arts, 110–14 Prince (226-1995).

NORRIS EMBRY/SHERRY MARKOVITZ—Paintings from 1964 to 1981/Bead-covered trophy heads cast from taxidermy models. Thru 12/3. Knowlton, 152 Mercer (431-8808).

RAFAEL FERRER—Lush, tropical beach landscapes with female figures, thru 12/11. Hoffman, 429 W. Broadway (966-6676).

JOEL FISHER—Drawings and related sculpture, thru 12/7. Brown, 100 Greene (219-1060).

STEVE GIANAKOS—Large-scale paintings that depict potentially humorous situations, thru 11/30. Toll, 146 Greene (431-1788).

KEITH HARING—Recent paintings and painted vases, thru 11/30. Shafrazi, 163 Mercer (925-8732).

HILARY HARRIS—Paintings, thru 12/7. Cafe Americano, 105 Hudson (219-8802).

PETER HUTCHINSON—New works in a series entitled, "Atlas Mountain Grammar," thru 12/21. Gibson, 568 Broadway (925-1192).

MACHIKO ITATANI/JANE SCHNEIDER—Large-scale figurative paintings/Recent sculpture, thru 11/30. Alternative Museum, 17 White (966-4444).

LEE JAFFE—Large painted constructions with found objects attached, thru 12/7. Stoler, 13 White (966-5090).

DAVID KELLEY—Recent abstract paintings on paper, masonite and squares of linoleum, thru 1/30. Munroe, 415 W. Broadway (226-0040).

HELEN LANGFIELD—Pastel drawings of atmospheric landscapes, thru 12/15. Noho, 168 Mercer (219-2210).

RAY LEITH—Oil paintings of vessels with figures moving through them, thru 12/22. First Street, 386 W. Broadway (226-9011).

ROY LICHTENSTEIN/GIAN-FRANCO GORGONE—New paintings/Photographs. Thru 12/21. Castelli, 420 W. Broadway (431-5160).

LI-LAN—Minimalist paintings with images of shipping invoices, computer paper, and memo pads, thru 11/30. O.K. Harris, 383 W. Broadway (431-3600).

BERNARDO LUINI—Small-scale paintings and drawings of exteriors and objects in interiors, thru 12/1. Henoch, 80 Wooster (966-0303).

MARK LUYTEN—Heavily-impastoed paintings of organic forms, in a series entitled, "Hothouse Paintings," thru 12/15. Brandt, 568 Broadway (431-1444).

STEPHEN MC KENNA—Recent paintings encompassing a variety of subjects, including myths, landscapes, and still life, thru 12/21. Sander, 51 Greene (219-2200).

NICHOLAS MAFFEI—Abstract paintings, thru 11/30. Rosenberg, 115 Wooster (431-4838).

SYLVIA PLIMACK MANGOLD/ROBERT LONGO—Paintings that combine landscape images with abstract color passages and structural forms/Six large-scale black and white lithographs, from 1982–1985, in a series entitled "Men in the Cities," thru 12/7. Alexander, 59 Wooster (925-4338).

JAKOB MATTNER—Sculptures that are planes of glass cut into geometric forms, thru 11/30. Carpenter + Hochman, 420 W. Broadway (219-0110).

MARIO MERZ—An installation by this "Arte Povera" artist, plus important earlier works, including an igloo and neon pieces. At Sperone Westwater, 142 Greene (431-3685) thru 12/21; at Castelli, 142 Greeene (431-6279), thru 12/31.

RUTH AIZUSS MIGDAL—Abstract sculptures inspired by the female figure, thru 11/30. Starkman, 465 W. Broadway (228-3047). Thurs.-Sat., 12–5.

REUBEN NAKIAN—Sculpture and works on paper, thru 11/30. DiLaurenti, 383 W. Broadway (925-5100).

A. R. PENCK—Paintings with figures that have been reduced to hieroglyphic equations, thru 11/30. Boone, 417 W. Broadway (431-1818).

ANIL REVRI—Paintings, thru 12/7. Darling, 250 Mercer (598-4166).

MORLEY SAFER—Recent drawings and paintings made in the region of St. Remy-de-Provence during the summer of 1985, thru 12/1. Central Falls, 478 W. Broadway (475-3333).

THOMAS SCHLIESSER—Figurative mixed-media paintings, thru 12/21. Germans van Eck, 420 W. Broadway (219-0717).

ANDREAS SCHULZE—Paintings by a German artist, thru 11/30. Gladstone, 99 Greene (431-3334).

JONATHAN SCOVILLE—Realistic landscapes, thru 12/21. Condeso/Lawler, 76 Greene (219-1283).

HUNT SLONEM—Gold paintings with Incan imagery, thru 12/28. Exit, 578 Broadway (966-7745).

JAUNE QUICK-TO-SEE SMITH—Narrative landscape paintings with layered surfaces, thru 12/3. Steinbaum, 132 Greene (431-4224).

MARY WEIDNER—Large-scale paintings with intense color, expressive marks, thru 12/7. A.I.R., 63 Crosby (966-0799).

PETER WHITE—Paintings and drawings of nature in a post-nuclear world, thru 12/21. Art Palace, 611 Broadway (473-3178).

MICHAEL ZANSKY—Recent paintings, thru 12/7. Bouckaert, 100 Hudson (925-6239).

ANTHONY ZYCH—Atmospheric landscape paintings with ghost-like figures, thru 1/4. Viafora, 568 Broadway (925-4422).

Other

FABIO CRESCI—New paintings, thru 12/11. Ala, 32 W. 20th (741-3344).

GEORGE LOIS AND PAUL RAND—"The Great Communicators"—works by these designers, both Pratt graduates, thru 12/20. Pratt Institute, 200 Willoughby Ave., Brooklyn (718-636-3517).

GROUP SHOWS

Madison Avenue and Vicinity

CARUS—872 Madison (879-4660). Paintings by Balla, Lissitzy, Malevich, Nolde, Schwitters, others; thru 11/30.

CDS—13 E. 75th (772-9555). Geometric abstraction in Latin American art, from 1914 to 1984, with works by Fonseca, Jensen, Lam, Rivera, others; thru 11/30.

FOXWORTH—33 E. 65th (772-3460). Contemporary set and costume designs by Bracelo, Berman, Brown, Conklin, ming, Morley, Robbins, Weissman; thru 12/ 7.

GALDY—19 E. 71st (517-8576). Venetian Old Master drawings; thru 12/21.

HAMILTON—19 E. 71st (744-8976). "The Classic Spirit," with works by Galliani, Garouste, Komar and Melamid, McKenna, Nerdrum, Tubke; thru 12/21.

I.B.M.—Madison at 56th (407-6100). Twenty-five Years of Space Photography; Selected Works From the IBM Collection; thru 1/4.

COE KERR—49 E. 82nd (628-1340). Paintings, watercolors, pastels and drawings by American Impressionists, including Bellows, Cassatt, Chase, Homer, Prendergast, others; thru 12/7.

LA BOETIE—9 E. 82nd (535-4865). "Strictly Drawings"—works by 20th-century masters, including Balthus, Feininger, Grosz, Pechstein; thru 12/31.

PRAKAPAS—19 E. 71st (737-6066). Collages and drawings by Marinetti and other early Futurists; thru 12/14.

SCULPTURE CENTER—167 E. 69th (879-0430). "The Figure as an Image of the Psyche," with works by Blum, Elis, Nuchi, Spero, others; thru 11/31. Sculpture Center, 167 E. 69th (879-0430).

SHEPHERD—21 E. 84th (861-4050). Swedish landscape and figurative paintings from 1885–1920, thru 12/14; English country house views and architectural designs, 1750–1920, thru 12/31.

SIMON/NEUMAN—42 E. 76th (744-8460). Works by Arp, Kandinsky, Klee, Miro, Picasso, Schwitters; thru 12/1.

YORK—21 E. 65th (772-9155). Works by American artists who lived abroad in the 19th and early 20th century, including Alexander, Bierstadt, Glackens, Hassam, Saint-Gaudens, others; thru 12/7.

57th Street Area

DEL RE—41 E. 57th (688-1843). "Masters of the Fifties: American Abstract Paintings from Pollock to Stella," thru 12/21.

DEUTSCH—20 W. 57th (765-4722). Early 20th-century American art, including works by Bluemner, Dove, Gorky, Hartley, O'Keeffe, Marin, others; 11/30–12/31.

GRAND CENTRAL—24 W. 57th (867-3344). Paintings by students of William Merritt Chase and Robert Henri, including Beal, Bellows, Hawthorne, Pene Du Bois, Speicher, others; thru 11/30.

LIGHT—724 Fifth (582-6552). "The Comet Show"—works that celebrate Halley's Comet, by Chamberlain, Haden-Guest, Holt, Mock, others; thru 1/11.

MERRIN—724 Fifth (757-2884). Ancient Roman, Hellenistic, Aztec and Mayan sculptures that depict the female form; thru 12/31.

PACE—32 E. 57th (421-3237). British Modernist prints, from 1900 to 1940; thru 11/30.

SAMUELS—11 E. 57th (355-6444). 16th- and 17th-century Old Master drawings; thru 11/30.

SCHOELKOPF—50 W. 57th (765-3540). A survey of American wood carving, with works by Flannagan, Hague, Kruger, Lachaise, others; thru 12/4.

WUNDERLICH—41 E. 57th (838-2555). "Farm Life in America," with prints by Benton, Currier & Ives, Jones, Mount, Wood, others; thru 2/15.

East Village

ART CITY—439 E. 9th (420-0867). "Chiarobscuro," with works by Berkenblit, Brown, Borofsky, De Palma, Nechvatal, Nozkowski, Thek; thru 12/15.

B-SIDE—543 E. 6th (477-6792). "Hard Cold Facts," with works by Augeri, Benny, Prol, Wall, others; thru 12/1.

CHRISTMINSTER—336 E. 5th (475-8369). "Auto/Genetic/Photopsia," with works by Dunham, Blair, Komoski, Robinson, others; thru 12/29.

KRAINE CLUB—85 E. 4th (861-3563). "America! Fifty Artists for the Homeless"—a show of works by fifty artists to benefit Emmaus House, C.H.I.P.S. and the Salvation Army Bronx Citadel; thru 12/22.

PARKER/SMALLEY—322 E. 11th (228-7023). Paintings, sculpture and photographs about contamination; thru 12/8.

SoHo and TriBeCa

ALEXANDER—59 Wooster (925-4338). Portfolios of prints by Bartlett, Bosman, Motherwell, Murray, Sandback; thru 12/7.

ARBITRAGE—99 Spring (334-9755). Works by artists who work in the Hamptons, including Brooks, de Kooning, Parker, Stone, others; thru 12/7.

BLUM HELMAN—80 Greene (245-2888). "American Eccentric Abstraction, 1965–1972," with works by Benglis, Duff, Jenney, Le Va, Tuttle, others; thru 12/28.

BROMM—90 W. Broadway (732-6196). Works by Bidlo, Graupe-Pillard, Pinto, Scanga, Wojnarowicz, others; thru 2/1.

DRAWING CENTER—137 Greene (982-5266). Works on paper by Chiros, Cox, Godosky, Schmidt, others; thru 1/1.

55 MERCER—(226-8513). Paintings by Burnet, Ghen, Hyde, Simas; thru 12/14.

FRANKLIN FURNACE—112 Franklin (925-4671). "Letterism and Hypergraphics: The Unknown Avant-Garde, 1945–1985," thru 12/7.

HAND IN HAND—568 Broadway (219-1844). Works by Brant, Heintze, Knauer, Nonas; thru 12/7.

LORENCE-MONK—568 Broadway (431-3555). Paintings by Beerman, Henderson, Herman, Kardon, Knight; thru 12/21.

NICHOLS—83 Grand (226-1243). Prints by Cutrone, CRASH, Cutrone, Golub, others, to benefit Fashion Moda; thru 11/30.

PIETRASANTA—81 Franklin (219-3128). Works about music, by Anderson, Arman, Flanagan, others; thru 11/30.

PLUMB—81 Greene (219-2007). Works with silver in them, by Apfelschnitt, Bills, Chamberlain, Lucas, Nares, Wool; thru 12/21.

THORP—103 Prince (431-6880). Stone sculpture by Agostini, Bourgeois, Flannagan, Zorach, others; thru 12/31.

TWINING—568 Broadway (431-1830). "State of the Art—Software Invades the Arts," with works by Anderson, Bohnert, Clay, Duru, Hamilton, Harrison, Tress; thru 12/4.

Other

ARON DAVIS HALL AT CITY COLLEGE—134th St. and Convent Ave. (690-6900). Paintings of New York, on loan from the Metropolitan Museum, by Bearden, Downes, Glackens, Hopper, Porter, Sloan, others; thru 12/13.

ASHION INSTITUTE OF TECHNOLOGY—Shirley Goodman Resource Center, 27th St. and Seventh Ave. (760-7911). Works by artists who use paper as paint, including Anker, Ben-Haim, Needham, Ross, Wong, others; thru 12/19.

EW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Paintings by sculptors, including Bladen, Bourgeois, Di Suvero, Roszak, David Smith, Tony Smith; thru 12/19.

ARSONS—2 W. 13th (741-8900). Paintings by the M.F.A. Painting Faculty, including Bell, Heliker, Reskia, Rosario; thru 12/10.

.S. 1—46-01 21st St., L.I.C. (718-784-2084), Wed.–Sun., 12-6. "The Knot: Arte Povera," with works by Anselmo, Kounellis, Merz, Paolini, others; thru 12/15.

.S. COURTHOUSE AND FEDERAL BUILDING—225 Cadman Plaza, Brooklyn. Paintings and drawings by Chase, Feinberg, Heeks, Keeton, Westfall, others; thru 12/20.

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ART

PHOTOGRAPHY

RICHARD AVEDON—"In the American West, 1979–1984"—portraits of men and women from rodeos, small towns, mining camps and drilling sites, thru 1/11. Pace, 32 E. 57th (421-3292).

GARY BROTMEYER—Collage portraits that resemble historical and fictional characters, thru 1/18. Miller, 38 E. 57th (319-1800).

80 PAPERS—80 Thompson (966-1491). Early photographs of England, Ireland, Scotland, and Wales, by Bedford, Bell, Frith, Lawrence, Valentine, Wilson, others; thru 11/30.

FERNAND FONSSAGRIVES—Late photographs, thru 12/7. Neikrug Photographica, 224 E. 68th (228-7741).

DANNIELLE HAYES—Unique adaptations of family photographs, thru 12/11. Puchong, 36A Third Ave. (982-1811).

FLORENCE HENRI—Vintage photographs, including still lifes, portraits, and landscapes, thru 11/30. Wolf, 30 W. 57th (586-8432).

ICP—1130 Fifth (860-1777) Tues. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6. Rare Chinese photographs of Mao Zedong, Deng Xiaopong and Zhou Enlai; photographs of China by Hiroji Kubota; thru 1/5.

ICP/MIDTOWN—77 W. 45th (536-6443), Mon.–Fri. 11–6, Sat. 12–4. "City Light"—75 black-and-white photographs of American cities, from 1880 to the present; thru 1/11.

SALLY MANN—Portraits of twelve-year-old girls, thru 12/21. Pfeifer, 568 Broadway (226-2251).

LEE MILLER—Photographs of and by this photographer who collaborated with Man Ray, and appeared in Cocteau's "Blood of a Poet," thru 1/18. Staley-Wise, 177 Prince (777-1590).

NICKOLAS MURAY—Photographs of dancers, thru 12/29. Wave Hill, 675 W. 252nd St., Bronx (549-3200).

NEW YORK CHINATOWN HISTORY PROJECT—70 Mulberry (619-4785). Photographs of New York's Chinatown by Glick and Calhoun; thru 12/6.

PHOTOCOLLECT—740 West End Ave. (222-7381). 19th-century photographs of British India and neighboring states, thru 12/7.

ALBERT RENGER-PATZSCH—Vintage photographs of plants, taken in Germany in the '20s and '30s, thru 12/7. Ledel, 168 Mercer (966-7659).

HOWARD ROSENFELD—Large-format Cibachrome photographs of New York's waterfront, thru 11/30. Marymount Manhattan, 221 E. 71st (472-3800).

SEENA SUSSMAN—Recent photographs, thru 12/6. Soho, 15 White (265-7100).

303—303 Park South (477-4917). Photographs and objects by Casebere, Johnson, Koons; thru 12/1.

PERFORMANCE

AMERICAN CRAFT THEATER—241 W. 55th (245-3903). 12/2–7 at 7:30, 12/8 at 3 and 7:30:The Manhattan Ensemble's "The Conference of the Birds." $8.

DANCE THEATER WORKSHOP—219 W. 19th (691-6500). 11/29, 30 at 11: Mimi Goese in "Spill (Something)." $7.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Jewels of India; thru '85 . . . Dinosaurs From China; thru 1/6 . . . Tiger, Tiger, Burning Bright: An Indian Wildlife Portfolio; thru 1/12 . . . Vijayanagara: Where Kings and Gods Meet; thru 1/26 . . . Origami Holiday Tree; thru 1/5 . . . Masterpieces of the American West; 11/29–2/16.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Akbar's India: Art From the Mughal City of Victory; thru 1/5 . . . "Fatehpur-Sikri Today" by Sheldan Collins; thru 1/5.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Geometric Abstraction: Selections from a Decade, 1975–1985; thru 12/29 . . . Between the Wars: The Bronx Express, A Portrait of the Jewish Bronx; thru 1/26 . . . Linda Bastian: Paintings; thru 12/10.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Curator's Choice: Indian Pottery From the American Southwest; thru 12/2 . . . "Public Relations"—an installation by Vito Acconci; thru 12/2 . . . Richard Diebenkorn: An Intimate View; thru 12/2 . . . Recent Acquisitions: Contemporary American Prints; thru 12/2 . . . Working in Brooklyn: Sculpture; thru 1/6 . . . A Summer's Day: Photographs by Joel Meyerowitz; thru 1/6 . . . Jennifer Bartlett; thru 1/6.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Paris Recorded: The Therese Bonney Collection; thru 12/8 . . . The Modern Spirit: Glass from Finland; thru 1/5 . . . Golden Eye: An International Tribute to the Artisans of India; thru 2/23.

DOG MUSEUM—51 Madison Ave., at 27th St. (696-8350). Tues.–Sat. 10–5, Wed. 10–7. $2 donation. Geraldine Rockefeller Dodge: The Life and the Legacy; thru 2/14.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted. Ingres and the Comtesse d'Haussonville; thru 2/16.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8). Transformations in Sculpture: Four Decades of American and European Art; thru 2/16 . . . Collection Gallery: Jiri Kolar; thru 1/5.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8. Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Circle of Montparnasse: Jewish Artists in Paris 1905–1945; thru 2/2 . . . Jews of India; thru 2/15 . . . Fantasy and Form in the Hanukkah Lamp; thru 2/1 . . . Recent Israeli Art: Selections from the Jewish Museum's Collection; thru 2/28.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . The Camera and the Photograph: Images in Light; thru 1/5 . . . Keynotes: Two Centuries of Piano Design; thru 11/29 . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . The "Iron-Wire" Line: The Art of Chinese Figure Painting; thru 12/29 . . . India! Art of India from 1300–1900; thru 1/5 . . . Liechtenstein: The Princely Collections; thru 5/1 . . . John Frederick Kensett: An American Master; thru 1/19 . . . Sculpture: Augustus Saint-Gaudens; thru 1/26 . . . Mimbres Pottery: Ancient Art of the American Southwest; thru 2/2. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation. The Golden Age of British Photography, 1839–1900; thru 2/2 . . . Mark Twain and Bret Harte; thru 1/26 . . . Morte D'Arthur and The Coverdale Bible; thru 12/8.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4 . . . Mira! The Canadian Club Hispanic Art Exhibition; thru 1/30.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $l; free Tues. eve. American Naive Paintings from the National Gallery of Art; thru 12/1.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern . . . Lady From Anadarko; thru 12/29.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5–9 pay as you wish). New Photography; thru 12/3 . . . Contrasts of Form: Geometric Abstract Art 1910–1980; thru 1/7 . . . Henri De Toulouse-Lautrec; thru 1/26 . . . Self-Portrait: The Photographer's Persona, 1840-1985; thru 1/26.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . Wurts Brothers Photograph New York; thru 1/5 . . . A Frog He Would A Wooin'—an Amphibious Festivity; thru 3/2 . . . Light as a Feather; thru 4/12 . . . Saving Faces: Collecting Images of Broadway's Brightest; thru 3/17.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2:50, seniors and students $2. Selections From the Permanent Collection; thru 2/9 . . . Dutch Masterworks from the Bredius Museum: A Connoisseur's Collection; thru 1/6 . . . Jasper Cropsey Watercolors; thru 1/19.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8. Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. The Art of Memory/The Loss of History; thru 1/19.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Fri. 11–5, Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5 . . . The Statue of Liberty Centennial Celebration; thru 3/16.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Landmarks in English Literature; thru 12/31 . . . Tesoros De Espana: Ten Centuries of Spanish Books; thru 12/30. **Lincoln Center**, 111 Amsterdam Ave., at 65th St. Portraits of Performing Artists by Boris Chaliapin; thru 1/25.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues., Thurs., Fri. 10–5; Wed. 10–8; Sat.–Sun. 1–6. Contribution suggested . . . Stephen Lebowitz: Paintings; thru 12/1 . . . Furnishing the Streets: 1902–1922; thru 1/12 . . . Old Master Drawings from the Feitelson Collection; thru 1/5.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Michael Graves: Proposed Expansion of the Whitney Museum of American Art: Models, drawings, and plans; thru Nov. . . . High Styles: 20th-Century American Design; thru 2/16 . . . Ralston Crawford Retrospective; thru 2/2 . . . George Sugarman: Painted Wood Sculpture; 11/27–2/9. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Modern Machines: Recent Kinetic Sculpture; thru 12/5.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 12/2 at 10: Chinese Ceramics and Works of Art. On view from 11/27. 12/3 at 10: Chinese Paintings and Calligraphy. On view from 11/27. **East,** 219 E. 67th St. (606-0400). 11/27 at 10: 19th and 20th Century Paintings. On view from 11/23. 12/3 at 10: Christie's Collectibles: Costume, Textiles, Toys and Dolls. On view from 11/30.

DOYLE—175 E. 87th St. (427-2730). 12/4 at 10: Americana: Fine Furniture, Paintings, and Decorations. On view from 11/30.

PHILLIPS—406 E. 79th St., (570-4830). 11/27 at 11: Antique and Fine Reproduction Furniture. On view from 11/23.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 11/27 at 10:15: Latin American Paintings. On view from 11/21. 11/30 at 2: Important 19th Century Decorative Arts. On view from 11/25. 12/2 at 10:15: Fine Chinese Snuff Bottles. On view from 11/29.

MUSIC AND DANCE

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Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

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HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, November 27

NEW YORK PHILHARMONIC, Leonard Bernstein conductor. Mahler's Symphony No. 7. Avery Fisher Hall at 8. $6–$30. Thur.: open rehearsal, 9:45 a.m.; $3.

DON MCLEAN, with the Jordanaires. Carnegie Hall at 8. $10–$15.

MAZE, featuring Frankie Beverly/**NATALIE COLE**—Beacon Theater, Broadway and 74th St. (787-1477), at 8 and midnight. $19.50, $22.50.

20TH-CENTURY MUSIC GROUP— Cage, Crumb, Wuorinen. Carnegie Recital Hall at 8. $5.50.

STELLA SIMEONE, soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

ALEXANDER QUARTET—Music for string quartet. St. Bartholomew's Church, Park Ave. and 51st St., at 12:10. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

FRANCISCO ROLDAN/RICHARD JACOBOWSKI, guitarists. Jefferson Market Library, Sixth Ave. and 10th St., at 6:30. Free.

CAYENNE JAZZ BAND—Olympic Tower atrium, Fifth Ave. and 51st St., at 5:30. Free.

OHNNY CRONIN, fiddler from Ireland. Eagle Tavern, 355 W. 14th St. (924-0275), at 8 and 10. $5.

WEST SIDE CHAMBER PLAYERS—*Music for the Thanksgiving season, by Handel, Otten, Hertel. Chapel of the First Unitarian Church, Pierrepont St. and Monroe Pl., Brooklyn Heights* (787-0517), at 8. $5.

Thursday, November 28

AMES R. LAWSON, carillonneur. Music for Thanksgiving Day. Riverside Church, the Drive at 122nd St., at noon. Free.

BARGEMUSIC—Violinists Ik-Hwan Bae, Ida Kavafian; violists Toby Hoffman, Steven Tennenbom; cellists Carter Brey, Fred Sherry. Introduction for String Sextet frim *Capriccio*; Mozart's String Quintet in D, K. 593; Tchaikovsky's *Souvenir de Florence* for String Sextet, Op. 70. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Phone about bus to the barge.

Friday, November 29

THE FIRES OF LONDON, Peter Maxwell Davies conductor. N.Y. premiere of Maxwell Davies's chamber opera *The Lighthouse*, with tenor Neil Mackie, baritone Christopher Keyte, bass Andrew Gallacher appearing with the twelve instrumentalists. Alice Tully Hall at 8. $25.

PETE SEEGER/ARLO GUTHRIE—Holiday concert, with sign-language interpretation by Susan Freundlich. Carnegie Hall at 8. Also Sat. $8.50–$12.50.

NEW YORK PHILHARMONIC—See 11/27. Today at 2.

PAULINE OLIVEROS/PETR KOTIK, composers, perform solo and duo works, with dancer-choreographer Ritty Burchfield. Dharma Music Festival. Sayama Foundation, 75 Leonard St. (925-9763). Also Sat. $10.

DAN AR BRAS, guitarist from Brittany. The Open Center, 83 Spring St. (219-2527), at 8. $8.

THE BEST OF CENTERFOLD—Birthday Spectacular. Centerfold, 263 W. 86th St. (866-4454), at 8. $4.

BOBBY WATSON/CURTIS LUNDY QUARTET—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

LOVE OF LIFE ORCHESTRA, Peter Gordon conductor. The Next Wave Festival, at the Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $16. Also Sat.

Saturday, November 30

THE FIRES OF LONDON, Peter Maxwell Davies composer-conductor. At 2:30: *Jongleur de Notre Dame*, with juggler Jonny James, baritone Andrew Gallacher; and *Eight Songs for a Mad King*, with Mr. Gallacher; $20. At 8: see 11/29. Alice Tully Hall.

NEW YORK PHILHARMONIC—See 11/27.

PETER SERKIN, pianist. Music by Stravinsky, Mozart, Lieberson (world premiere), Wolpe. 92nd Street Y at 8. $12.50–$17.50.

PETE SEEGER/ARLO GUTHRIE—See 11/29.

ANDRIUS KUPREVICIUS, pianist. Music of Chopin, Ravel. Carnegie Recital Hall at 5:30. $7.

JONG-KOOK LIM, baritone, with pianist Walter Winterfeldt. Music of Handel, Brahms, Milhaud. Carnegie Recital Hall at 8:30. $7.50.

RAN BLAKE, pianist, plays music of Stevie Wonder and Stan Kenton. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $10.

THE CRUSADERS/STANLEY CLARKE— Beacon Theater, Broadway and 74th St. (787-1477), at 8. $16.50, $18.50.

HAE-SOON KOH, soprano. Works by Faure, Debussy, Bellini, Rossini, Schubert, and Korean folk songs. Merkin Concert Hall at 8. $10.

PAULINE OLIVEROS/PETR KOTIK—See 11/29.

DARYUSH SAFVAT, with the Gholamhosain Janati-Ataie Ensemble. Traditional music of Persia. Triplex Theater, 199 Chambers St. (618-1980), at 8. $10–$25.

ANDREW BOLOTOWSKY, flutist/**ROBERT SHAUGHNESSY,** guitarist. "period" arrangements of works by Mozart, Beethoven, Schubert. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

GARY GOODMAN, pianist. Tompkins Square Library, 331 E. 10th St., at 2. Free.

CON BRIO ENSEMBLE—Lincoln Center Library at 2:30. Free.

JAMES R. LAWSON, carillonneur. Scottish music, to celebrate St. Andrew's Day. Riverside Church, the Drive at 122nd St., at noon. Free.

BRONX ARTS ENSEMBLE—St. Nicholas Day Celebration; music by Jack Gale, with narrative by Robert Kornfeld. Church of the Mediator, 231st St. and Kingsbridge Ave., Bronx (549-1899), at 3. Also Sun. Free, but tickets must be ordered ahead.

LOVE OF LIFE ORCHESTRA—See 11/29.

Sunday, December 1

CANADIAN BRASS QUINTET— Christmas show, with the Brooklyn Boys Chorus, Harvey Phillips and his "20 jovial tuba Santas." Carnegie Hall at 2:30. $8–$30.

THE FIRES OF LONDON—At 2:30: see 11/29; $25. At 7:30: Peter Maxwell Davies's *Miss Donnithorne's Maggot*, with soprano Mary Thomas, and *Vesalii Icones*, with dancer Mark Wraith and cellist Jonathan Williams; $20. Alice Tully Hall.

MIRIAM FRIED, violinist. Bach's Partitas No. 3 and No. 2; Sonata No. 2. 92nd Street Y at 3. $7.50–$10.

SYLVAN WIND QUINTET—Works of Reicha, Barber, Gebauer, Lachner. Carnegie Recital Hall at 2. $8.

RICHARD GOODE, pianist/**RICHARD STOLTZMAN,** clarinetist. Frick Collection, 1 E. 70th St. Free with $2 Museum admission, if available.

KARIN HAUSCHILD, soprano, with pianist Warren George Wilson. Mozart, Wolf, Faure, Granados. Merkin Concert Hall at 3. $8.

PAUL O'DETTE, lutenist/**NIGEL ROGERS,** tenor. Purcell, Lawes, Dowland, Moretti, Giuliani, Schubert. Merkin Concert Hall at 8. $8.

SIMA GOREZKAYA, soprano, with pianist Vladimir Zaitsev. Music by Tchaikovsky, Glinka, Bulachov, Balakirev, others. Carnegie Recital Hall at 5:30. $7.

UJC DISCOVERIES VOCAL JAZZ CONCERT—Host is Tina Fabrique. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. $5.

PUERTO RICO: ENCANTO Y CANCION—Anthology of classical and popular music of the 19th and 20th centuries. Repertorio Espanol, 138 E. 27th St. (889-2850), at 7. $15.

EVA LEGENE, recorder. Baroque and contemporary works. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

NORTH/SOUTH CONSONANCE—Music by Bell, Luening, Singer, Taub (premiere). Mr. Taub, Mr. Luening will be present, and performers include sopranos Constance Cooper and Carolina Dovan. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

EARTH MUSIC—Steve Gorn, Joe Passaro, Mike Richmond, Glen Velez. Dharma Music Festival, Samaya Foundation, 75 Leonard St. (925-9763), at 8. $8.

MARGARET TAN, pianist. Works by Cage, Cowell, Crumb, Hovhaness. Wave Hill, Independence Ave. and 252nd St. (549-3200), at 3. $9.

MARY-ELIZABETH KEYMEL, pianist. Brooklyn Museum, Eastern Pkwy., at 1:30. Free with admission.

BARGEMUSIC—See 11/28. Today at 4.

CONCERTS IN CHURCH SPACES—Bronx Arts Ensemble. See 11/30 . . . The West Side Madrigalists in a Christmas-season concert; traditional music, Otten's "Three Medieval Carols," and a premiere by Wood. Chapel at **First Unitarian,** Pierrepont St. at Monroe Pl., Brooklyn Heights, at 8. $5 . . . Brandenburg Collegium, Anthony Newman director and harpsichordist. Bach's Harpsichord Concertos. **Holy Trinity,** 316 E. 88th St., at 8. $6 . . . Bach Vespers; Frederick C. Grimes conducts the Bach Choir, soloists, and orchestra, with organist Nancianne Parrella. Cantata 62 and Prelude

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and Fugue in b. **Holy Trinity Lutheran,** C.P.W. and 65th St., at 5. Offering . . . "Three Women and Their Music." Singer-composer Brenda Jones, soprano Catalina Seville, word-song vocalist Lynnette Tatum. **Jan Hus Presbyterian,** 531 E. 74th St., at 4. $5 . . . A Ceremony of Advent Lessons and Carols; Notre Dame Choir, David Schofield director. **Notre Dame,** 405 W. 114th, at 2:30. Offering . . . New York Choral Society Chamber Singers, Robert DeCormier director. Bach, Brahms, Britten, with carols. $5. **St. Bartholomew's,** Park Ave. and 51st St., at 4. $5 . . . **St. Peter's,** Lexington Ave. and 54th St. At 2:30: the Eroica Brass Quintet. Works by Bach, Bernstein, Gabrieli. $4. At 5: Jazz Vespers, with Frank Foster and the Loud Minority; offering. At 7:30: Robin Wedeen & Friends . . . Violinist Ani Kavafian, pianist Seta Karakashian. Works of Beethoven, Schubert, Ravel, Khatchaturian. **St. Vartan,** 630 Second Ave., at 3. $10 . . . Chamber-music Marathon, with the Goliard Chamber Soloists, N.Y. Concertino Ensemble, the Guideri Trio, the Con Brio Ensemble, the Rosewood Chamber Ensemble, the Academia Orchestra Ensemble. Program begins with the Renaissance and continues to today, with narration. Music by Dowland, Vivaldi, Dvorak, many others. **Trinity Lutheran,** 31st Ave. and 37th St., Astoria, Queens, from 2 to 9 p.m.; $7, children and seniors $5; supper break ($7).

Monday, December 2

A TRIBUTE TO ISAAC STERN—America-Israel Cultural Foundation concert, with violinists Itzhak Perlman, Pinchas Zukerman, Shlomo Mintz, Miriam Fried, Sergiu Luca; pianists Yefim Bronfman, Joseph Kalichstein; cellist Yehuda Hanani; also scholarship winners. Carnegie Hall at 8 (751-2700). $5, $12.50 at box office.

JUPITER SYMPHONY, Jens Nygaard conductor; pianist Ilana Vered, clarinetist Stanley Drucker. Mozart program: Overture to *The Abduction From the Seraglio;* Clarinet Concerto in A; Piano Concerto No. 21; Symphony No. 26. Alice Tully Hall at 8. $6–$10.

MALCOLM BILSON, fortepianist. Music of Haydn, Vorisek, Schubert. Merkin Concert Hall at 8. $10.

TRIO MUSICA HISPANA, with sopranos Ana Maria Vasquez and Brenda Feliciano. "Latins, Baroque to Modern." Music by de Orejon y Aparacio (N.Y. premiere), Fernandez-Arbos, Turina, Ubieta. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $8.

JOSEPH PORRELLO, tenor, with pianist Kenneth Merrill. Menotti's *Five Songs for Tenor* (N.Y. premiere), songs by Scarlatti, Schumann, Faure, and Sicilian folk songs. New School, 66 W. 12th St., at 8. $4.

SHI-LING SHIH, pianist. Bach, Chopin, Palkowski. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

PAUL DE MARINIS—Music using speech and rebuilt computers. Roulette, 228 W. Broadway (219-8242), at 9. $5.

COMPOSERS FORUM—Brooklyn Center, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 8. Free.

Tuesday, December 3

NEW YORK PHILHARMONIC—See 11/27. Tonight at 7:30.

PHILADELPHIA ORCHESTRA, Klaus Tennstedt conductor. Britten's *Sinfonia da Requiem;* Strauss's *Ein Heldenleben.* Carnegie Hall at 8. $12–$20.

ROBERT WHITE, tenor, with pianist Samuel Sanders. "Homage to John McCormack. "The Art-Song Legacy." German, French, English songs, as well as traditional ballads. Alice Tully Hall at 8. $12.

FOR THE LOVE OF MUSIC, Richard Sortomme director. Works of Brahms, Beethoven, Dohnanyi. Merkin Concert Hall at 8. $11.

NEW MUSIC FOR THE NEW YORK CAMERATA—World premieres of works by Beveridge and White; music by Mozart, Capanna, Crumb. Symphony Space at 8. $7.

BLUMENTHAL/ZAZOFSKY/DESPALJ TRIO—Saint-Saens's Trio No. 1; Debussy's Trio in G; Ravel's Trio in a. Carnegie Recital Hall at 8. $9.

MARLOW FISHER, violist, **MICHAEL DASH,** countertenor, and **JENNIFER HOULT,** harpist. Chamber music by Debussy, Ravel, Chausson, Faure, Bizet. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

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tor. "Psalm and Song, Old and New." Fifth Avenue Presbyterian Chapel, 7 W. 55th St., at 7:30. $5.

JON GIBSON, "solo saxophone, with accoutrements." Roulette, 228 W. Broadway (219-8242), at 9. $5.

MUSIC OF A. CECCONI-BATES—Vocal and instrumental works, with basso Eero Eskelinen, tenor Maurice Black, soprano Amanda Carnie, flutist Andrew Bolotowsky, the composer as pianist, others. Lincoln Center Library at 4. Free.

J. DAVID WILLIAMS, organist. Schumann, Brahms, Reger, Karg-Elert. Trinity Church, Broadway at Wall St., at 12:45. Free.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. Mon., 11/25, at 8: Mozart's *Le Nozze di Figaro*, Levine conducting; with Vaness, Battle, von Stade, Raimondi, Allen. 11/26 at 8: Gershwin's *Porgy and Bess*, Levine conducting; with R. Alexander, Bradley, Williams, Green, Smartt, Thacker, Thompson, Arnold. 11/27 at 8: Navarro conducting; Mascagni's *Cavalleria Rusticana*, with Behrens, Johnsson, Popov, Fortune; Leoncavallo's *Pagliacci*, with Nicolesco, Vickers, Milnes, Schexnayder. 11/28 at 8: *Le Nozze di Figaro*; same as 11/25. 11/29 at 8: *Parade*, Rosenthal conducting; Satie's *Parade*, with Chryst and the Metropolitan Opera Ballet; Poulenc's *Les Mamelles de Tiresias*, with Daniels, Holloway, Monk; Ravel's *L'Enfant et les Sortileges*, with Harris, Martin, Dobish, Bradley. 11/30 at 2: *Porgy and Bess*; same as 11/26, except Estes for Smartt. 11/30 at 8: *Cavalleria Rusticana*; same as 11/27, except Ben-David for Johnsson; *Pagliacci*; same as 11/27, except Hartman for Schexnayder. Mon., 12/2, at 8: *Parade*; same as 11/29. 12/3 at 8: *Cavalleria Rusticana*, with Behrens, Ben-David, V. Moldoveanu. *Pagliacci*, with Pilou, Vickers, Milnes, Schexnayder.

Other

THE BIRTH OF THE POET, by Peter Gordon. American premiere; libretto by Kathy Acker, Richard Foreman director. Next Wave Festival, at Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 12/3 at 7; 12/4–7 at 8; 12/8 at 2 and 7. Tues.–Thurs., $10–$22; Fri.–Sun., $12–$25.

THE SECOND HURRICANE, by Aaron Copland, with libretto by Edwin Denby. Fully staged version, conducted by Charles Barker. Henry Street Settlement, 466 Grand St. (598-0400). 11/30 at 7:30; 12/1 at 3. $8.

ORD BYRON, by Thomson. Concert version, by New York Opera Repertory Theatre, Leigh Gibbs Gore conductor. Alice Tully Hall, 12/7 at 8. $20, $25.

AUST, by Gounod. Staged performance, in French, by Manhattan Opera. High School of Art and Design, Second Ave. and 57th St. 11/26 at 7. $8.

ARMEN, by Bizet. New and fully staged production, by Regina Opera Theatre, conducted by Alejandro Guzman. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555). 11/30, 12/7 at 8; 12/1, 8 at 4. $7, seniors $5.

MATO OPERA—Mozart's *The Marriage of Figaro*, in English. 319 Bowery, near Houston St. (228-8200). 11/30 at 7:30; 12/1 at 2:30. $10.

IGHT OPERA OF MANHATTAN—Herbert's *Babes in Toyland.* 11/30–12/29. Norman Thomas High School, 111 E. 33rd St. (532-6180). 11/30 at 3:30 and 8; 12/1 at 3:30; 12/6, 13 at 8; 12/7, 14 at 3:30 and 8; 12/8, 15 at 3:30. $17.50, $20.

PERA AT THE ACADEMY—Scenes and excerpts, fully staged. New York Academy of Art, 419 Lafayette St. (505-5300). 11/25, 27 at 8. Free.

AMICO FRITZ, by Mascagni. Chamber Opera Theatre of Brooklyn, concert performance, Constantine A. Kitsopoulos conductor. Church of the Virgin Mary, Eighth Ave. and 2nd St., Brooklyn (718-788-5454), 12/1 at 3. $10, seniors $5.

HE SILVER FOX, by Libby Larsen. After Dinner Opera Company in a Meet the Composer concert. Lincoln Center Library, 12/2 at 4. Free.

UISA FERNANDA, a zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 11/30 at 8, 12/8 at 3. $15.

DANCE

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AT THE CITY CENTER, through December 1. Tickets $15–$35, except Sat. mat. $12.50–$30. 11/26 at 8: *Dionysos, 5 Preludes for Cello, Salome, Rite of Spring.* 11/27 at 8: *Le Concours.* 11/28 at 8: *Dionysos, Sonata for Three, Le Baiser de la Fee.* 11/29 at 8, 11/30 at 2: *Le Concours.* 11/30 at 8: *Dionysos, Symphonie pour un Homme Seul, Le Baiser de la Fee.* 12/1 at 3: *Le Concours.* 12/1 at 8, a Gala Performance: *Dionysos, 5 Preludes for Cello, Suite of Solos, Bolero.*

New York City Ballet

AT THE NEW YORK STATE THEATER, through February 23. Tickets $4–$38. 11/26 at 8: *Divertimento No. 15, Concerto for Two Solo Pianos, Firebird.* 11/27 at 8: *Apollo, Firebird, Brahms-Schoenberg Quartet.* 11/28: no performance. 11/29 at 8: New Ballet 1, *Firebird, Brahms-Schoenberg Quartet.* 11/30 at 2: *Ballo della Regina, Concerto for Two Solo Pianos, Cortege Hongrois.* 11/30 at 8: *Divertimento No. 15, Concerto for Two Solo Pianos, Cortege Hongrois.* 12/1 at 1: *Cortege Hongrois,* New Ballet 1, *Symphony in Three Movements.* 12/1 at 7: *Ballo della Regina, Concerto for Two Solo Pianos, Brahms-Schoenberg Quartet.* No performances 12/3, 4. From 12/5: *The Nutcracker.*

Merce Cunningham Dance Company

AT THE JOYCE THEATER, November 30–December 6. Tickets $20. A week of Cunningham "Events." 11/30, 12/2–6 at 8; 12/1 at 7:30.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Balletfore,** in "The Nutcracker," choreographed by Keith Michael. 11/29 at 7, 11/30 at 2 and 7; 12/1 at 2.

Other

BAKER'S HALF DOZEN DANCE THEATRE—Choreography by Kent Baker, danced by him and Patti Suess. Park Slope branch, Public Library, 431 Sixth Ave., Brooklyn. 12/2 at 1:30. Free.

BALLET GRAN FOLKLORICO DE MEXICO—Queensborough Community College, 56th Ave. and Springfield Blvd., Bayside. 11/30 at 8. $8–$12.

EL MORAO—Flamenco dance, with guitarists and singers. Also the oud virtuoso George Mgrdichian. Carnegie Hall 12/1 at 8. $10.50–$14.50.

FRESH TRACKS—New work by six young choreographers: Ann Carlson, Mark Dendy, Diane Epstein, Steve Gross, Stephen Koplowitz, Claire Porter. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/26, 12/3, 10, 17 at 8. $7.

NATIONAL SHAKESPEARE COMPANY CUBED—Kei Takei's Moving Earth, in "Early Parts of Light"; 11/30 at 8 . . . **Francis Alenikoff,** in "Speaking in Tongues"; dance, music, poetry, chanting; 12/1 at 8 . . . **Linda Diamond and Company,** in "Homage to Chagall," "A Dancer's View of Calder's Universe," other work; 12/3 at 8. Cubiculo, 414 W. 51st St. (265-2138). $10.

NINA MARTIN, in "Double Duty." P.S. 122, 150 First Ave. (477-5288). 11/29, 30, 12/1 at 9. $6.

PEPATIAN DANCE COMPANY—"Under Construction," by Patti Bradshaw and Merian Soto. La Mama, 74A E. 4th St. (475-7710). To 12/1, Wed.–Sun. at 9. $8.

SPANISH DANCE ARTS COMPANY—Court, country, and gypsy dances. Castle Hill Public Library, 947 Castle Hill Ave., Bronx. 11/29 at 3. Free.

SUSAN MARSHALL & COMPANY—Dance installations. Whitney Museum at Philip Morris, Park Ave. and 42nd St., 11/25 at 12:30. Free.

SUSANNE LINKE (N.Y. debut)—Solo dances, including "Swan's Weigh," "Bath Tubbing," "Orient-Occident," "Flood." Next Wave Festival, at Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 12/3 at 7; 12/4–7 at 8; 12/8 at 2. $12.

VICTORIA MARKS—N.Y. premiere of "A Last Place," choreography and film. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/29, 30, 12/2 at 8; 12/1 at 3. $7.

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OTHER EVENTS

THANKSGIVING, HANUKKAH, CHRISTMAS—This is the week the holiday season goes into orbit. **Macy's Thanksgiving Day Parade,** 11/28, begins at 9 a.m., at 77th St. and C.P.W., and all the airborne balloons, floats, bands, marchers and fairy-tale folks travel down to Columbus Circle, then down Broadway to 34th St., with Santa Claus making his seasonal bow amid proper festivities. Betty Boop is the new balloon person this year, and somebody must have told Snoopy, because he's making a comeback. If you'd like a preview of the balloons and all the rest, the inflating procedure starts Wed. at 7 p.m., with floats and all beginning to assemble early the next morning . . . Balladeer Oscar Brand will host a **three-holidays-at-once concert,** 12/1 at 2:30, at the Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672); $3. He'll sing music of the season, and of course he'll have his guitar along . . . **Charles Dickens's "A Christmas Carol"** is always with us in its many forms at this happy time of year, and one for this week will be a staged reading, adaptation by Bille Brown, to benefit the Riverside Shakespeare Company. Helen Hayes will be the narrator, as Celeste Holm, Fritz Weaver, Carole Shelley, Raul Julia, Mary Elizabeth Mastrantonio, and Macintyre Dixon take on the familiar roles of Scrooge and friends, and there'll be musical interludes by Divertimento and the Anglo-American School Choir. Date is 12/2, and the evening program is varied: the reading's at Symphony Space, Broadway and 95th St., at 7 ($20, 864-5400); there's a champagne reception at 8:30 ($50), and a "Dickensian Holiday Banquet" at the Marriott Marquis Hotel, Broadway and 45th-46th Sts. ($125); both these include the performance (877-6810 to reserve for either) . . . Another favorite holiday presentation, **Gifts of the Magi,** returns to the jewel-like Lamb's Theater, 130 W. 44th St. 11/29–1/5. Two O. Henry stories are combined in this musical adaptation, taking place in turn-of-the-century New York: "Gifts of the Magi" and "The Cop and the Anthem." Some performances include a Yuletide meal, carols, and a roaring fire. For more information, check the theater, or phone 575-0300 . . . **Thanksgiving at Washington Irving's Sunnyside,** off Rte. 9 in Tarrytown, is a look back at the holiday of 150 years ago. You can visit the kitchen as well as other decorated rooms, and see how the elaborate preparations for the feast and other celebrations were carried out. 11/29–12/1, 10–5. $4; seniors and 6–14, $2.50.

RADIO CITY MUSIC HALL'S "MAGNIFICENT CHRISTMAS SPECTACULAR"—With the Rockettes, the traditional "Living Nativity" pageant, and some big new numbers, including "A Teddy Bear's Dream," a version of "The Nutcracker"; "Christmas in New York," with an ice-skating rink onstage; and "The Rockettes' Christmas Carousel." Through 1/9/1986, at Sixth Ave. and 50th St. (757-3100). Show times vary from day to day, Wed.–Mon. Reserved seats, $24; general admission, $19.

HOLIDAY SHOPPING can be a way to see and browse among collectibles, ephemera, rarities, and genuine antiques of all kinds, even if one doesn't buy a thing—but who'll resist, especially if somebody deserving benefits? Consider all these: The **New York Public Library at Lincoln Center Giant Bazaar,** to benefit that library, happens 12/1, in the Library, Amsterdam Ave. at 65th St., 10:30–5; $3 contribution. Posters, photographs, playbills, autographs, some finds from the 18th century, relating to opera, theater, movies, music, and more. There'll be a celebrity circle, where today's stars will autograph your favorite purchase . . . A **Hanukkah-Christmas Holiday Fair** at Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens, 12/1, 10–5. Only handmade and homemade things are sold, all contributed by volunteer craftspeople. Workshops, guided walks, exhibits, entertainment, hourly door prizes . . . **WBAI's Holiday Crafts Fair** runs for three weekends, at Ferris Booth Hall, Columbia U., Broadway and 115th St. 11/29–12/1; 12/13–15; 12/20–22; Fri. 5–9, Sat. and Sun. noon–7; $4. 400 craftspeople on two floors, with woodwork, blown glass, leather, musical instruments, basketry, puppets, crocheted jewelry, feather dusters, and more, along with entertainment and refreshments. Exhibitors vary from weekend to weekend . . . At the 92nd Street Y, Lexington Ave., in the Buttenwieser Library: a **Hanukkah gift sale,** ongoing through 12/15: Mon.–Wed. 10–9; Thur. 10–6; Fri. 11:30–4:30; Sun. 10–5. Books, menorahs, chocolate *gelt*, dreidels, candles, and things for both kids and adults . . . The **Uptown and Downtown Crafts Festival,** 11/29–12/1; Fri. noon–7, Sat. 11–7; Sun. 11–6. Contemporary crafts are the thing at two sites: the Universalist Church, C.P.W. and 76th St., and the Loeb Student Center, La Guardia Pl. and 4th St. 200-plus exhibits include stoneware, masks, quilts, weaving, painted silks, and on and on. $3 includes admission for a pair of upcoming fairs . . . The Hudson River piers, from 48th to 55th Sts., are the site of the **Manhattan Antiques and Collectibles Expo,** 11/30, 12/1; 9–7 each day; $5 for one pier both days or all on Sun.; $8 for both days. George II candlesticks, an 1824 crib coverlet, postcards, an original Chanel, advertising graphics and packages, a wide range of china and glass.

ENTERTAINING THOUGHTS—A dramatic reading of **Studs Terkel's "Hard Times"** benefits the Coalition for the Homeless. Date is 12/2 at 8, at St. Peter's Church, Lexington Ave. and 54th St. Alan Arkin, Polly Holliday, and Hector Elizondo will be onstage and the coalition's founder and counsel, Robert Hayes, will be guest of honor. $50 (460-8110) . . . A **Gymnastics Spectacular starring Mary Lou Retton** will also feature Jim Hartung and Scott Johnson, also some Bulgarian champs in acrobatics, and comic fun too. Madison Square Garden (564-4400), 11/30, 12/1 at 1. $10–$15 . . . **Japanese music and floral demonstrations,** at the New York Botanical Garden in the Bronx, along with the big chrysanthemum show in the conservatory. 11/30, 2–3, bonsai; 12/1, 2–4, koto artist Fusako Yoshida, and bonsai-chrysanthemum skills . . . **Spalding Gray** and his monologue "The Life & Death of a Hollywood Extra" are on the program at the Performing Garage, 33 Wooster St., 11/26 at 8 and 9:30. It's a benefit for the Collective for Living Cinema. $25 (925-3926).

HAYDEN PLANETARIUM, at the American Museum of Natural History, C.P.W. at 81st St. (873-1300). Sky Show, beginning 11/27, through 12/1, 1986: "The Star of Christmas." Film and special effects explore the skies of 2,000 years ago, as seen by theologians, historians, astonomers. Weekdays at 1:30, 3:30; weekends hourly, 1–5, also at 11 a.m. Sat. Check for special holiday performances. $3.75; seniors, students $2.75; children $2.

FOR SPECIAL INTERESTS—The **Big Apple Sports Expo,** Madison Square Garden, 11/29–12/1, features clinics, demonstrations, exhibits, and merchandise relating to almost every sport one can think of. Fri. 1–7; Sat., Sun. 10–7; $5 . . . The **Custom Car Show** at the Coliseum, 11/29, 30, noon–11; 12/1 noon–10, with 350 customized vehicles, including rods, race cars, bikes, dune buggies, kit cars, and even the car-demolisher Godzilla. $8; 6–12, $4 . . . The **Brooklyn Cat Fanciers' beauty pageant,** 11/30 at St. Finbar's, 138 Bay 20th St. at Bath Ave., Brooklyn, will show off 200 feline beauties, including the experimental new breed American Curl. Cat-care talk, a nutrionist, and champions of all varieties. From 10 a.m.; $3, children under 12 and seniors $1.50 . . . The **Creation Comic Book Convention,** 11/30, 12/1, 11–7, will sell vintage comics by the thousands, and there'll be some artists on hand, too. $14 at the door, or $11.50 in advance. Roosevelt Hotel, Madison Ave. and 45th St.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6 p.m.; Fri.–Sun. to 8. $3.75; under 12, $2.50.

TOURS

HELL'S KITCHEN—Midtown West Side, with Adventure on a Shoestring (265-2663). 12/1 at 3, meet at N.W. corner of Eighth Ave, and 50th St. $5.

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). Phone for reservations and directions. **Power Trip:** Signigicant Interiors in Lower Manhattan; 11/26 at 12:30; Barry Lewis's financial-area tour includes the N.Y. Stock Exchange board room and the former Cunard ticket office; $8.

GREENWICH VILLAGE—"The Village Experience" is a personalized walk with Lili Pollatos, who talks about history, trends, architecture (334-8463). Daily except Sun. at 10 and 2. $10.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all tours (427-6000, ext. 179). Phone about out-of-town and "activity" tours. 12/1 at 11 a.m., **History of the New York Press,** "great metropolitan dailies and glossies"—explore the modern sites and hangouts; $8 . . . 12/3 at 10 a.m., **Hill and Knowlton,** inside a public-relations firm; $11 . . . 12/1, 10–5, **The History of the Sephardic Jews,** a bus/walking tour in downtown Manhattan and Brooklyn; $25 (lunch not included.

SHOREWALKERS OF NEW YORK—Hudson River, west shore. 12/1, an 11-mile trek, beginning with a walk across the George Washington Bridge. (663-2167 for meeting places.) $3.

UPPER WEST SIDE—Weekly walk with Vivian B. Awner, who explains what shaped the area, from the Dakota's early days to Art Deco. Every Sun. at 2; $6 (662-4042, for meeting place).

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $23, reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $55; reserve 24 hours ahead.

URBAN PARK RANGERS—11/30 at 1:30, the History and Design of Central Park; leaves from the Dairy, 64th St. west of the zoo; free. At 3 each Sat., the Rangers show you some of the park's natural areas; meet at Belvedere Castle, south of the Great Lawn at 79th St. . . . Phone borough offices for the rest of this weekend's schedule: Bronx (589-0096). Brooklyn (718-297-3400). Manhattan (379-3091). Queens (718-699-4204). Staten Island (718-442-1304).

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill leads tours in city parks in search of fruits, herbs, nuts, vegetables, etc. that grow where you least expect them. Each tour, 11:45 a.m.–4, $15; $20 late registration (718-291-6825). Phone for meeting places. 11/29, Kissena Park, Queens. 11/30, Van Cortlandt Park, Bronx. 12/1, Central Park.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): A botanical safari, 11/30 at 10 a.m.; $2. Wetland walks, Sun. at 1; $1.. . . Wave Hill, 249th St. and Independence Ave., Bronx (549-3200): 12/1 at 8 a.m., a bird walk; $3, with a van pickup $11. A greenhouse-and-garden walk, every Sun. at 2:15; free with weekend admission, $2.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). Also: 11/30, a walk in the Rockefeller Center area. Meet at 1, at 30 Rockefeller Plaza, west of Fifth Ave., 49th–50th Sts. $1 (876-6688).

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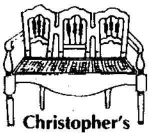

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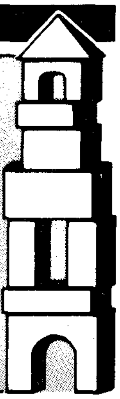

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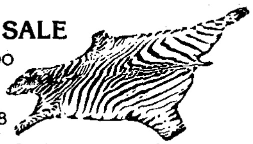

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SPORTS

BIG APPLE SPORTS FESTIVAL, at Madison Square Garden (563-8000). **Big Apple N.I.T.** (college basketball): semifinal doubleheader, 11/29 at 7 p.m.; third-place and championship games, 12/1 at 7 p.m. $14–$22 . . . **Ms. Olympia Bodybuilding Championship** (Felt Forum): preliminary judging, 11/30 at 2; finals at 8. Prelims, $20–$30; finals, $25–$100.

PRO FOOTBALL—Giants:12/1 at 1 vs. Cleveland Browns. Giants Stadium, East Rutherford, N.J. (Sold out. For information about ticket availability: 201-935-8222). $15.

PRO BASKETBALL—Knicks (Madison Square Garden: 564-4400): 11/30 at 7:30 vs. Philadelphia; 12/3 at 7:30 vs. Denver. $8–$16 . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.: 201-935-8888): 11/27 at 7:30 vs. Philadelphia; 11/29 at 7:30 vs. Atlanta. $6–$17.

HOCKEY—Rangers (Madison Square Garden: 564-4400): 11/27 at 7:30 vs. Calgary; 12/2 at 7:30 vs. Pittsburgh. $8–$19 . . . **Islanders** (Nassau Coliseum, Uniondale: 516-794-4100): 12/3 at 8:05 vs. Winnipeg. $16–$25 . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.: 201-935-6050): 11/30 at 7:35 vs. Washington. $10–$19.

HORSE RACING—The thoroughbreds are at Aqueduct for the fall-winter meeting, through 12/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 11/28, the Queens County; 11/30, the Sport Page; 12/1, the Bertram F. Bongard.

CHILDREN

EMILY MOVES TO THE PARK SLOPE AREA—"The Totally Amazing, Thoroughly Astonishing & Semi-Ridiculous Adventures of Emily, Queen of the Bears" is a musical about a mod five-year-old who has many adventures without leaving her bedroom. 11/30 at 11 a.m and 2, 12/1 at 3. YMCA, 357 Ninth St., between Fifth and Sixth Aves., Brooklyn (499-2293). $6.

THE NUTCRACKER AND THE MOUSE QUEEN, *performed* by the Police Athletic League's Children's Theatre of Public School 61. 11/30 at 1. B. Altman and Company, 34th St. and Fifth Ave., eighth floor (477-9450, ext. 37). Free.

HARK THE HERALD CENTER (One Herald Square: 244-2555)—11/29 at 11 a.m. and 12 noon: Hansel and Gretel Puppet Show (Central Park Level Five). 11/30 and 12/1 at 1: "NFL Huddles" gives coloring books at The Playing Field (Central Park Level Five). Free.

WITTY NATTY AND THE LOST SONG, a bilingual musical play (part of Festival '85), is sponsored by the Hispanic Organization of Latin Actors. 11/30 at 3. The No Smoking Playhouse, 354 W. 45th St. (595-8286). $5.

BIG APPLE CIRCUS—Clowns, horses, elephants, aerialists, acrobats, and jugglers under a fully-heated, Italian big-top tent. Special guest artist is Dimitri, until now a clown who was strictly Swiss. 11/28 at 7:30; 11/29 at 12:30 and 4; 11/30 at 2 and 7:30; 12/1 at 12:30 and 4; 12/2–3 at 11 a.m. and 7:30. Lincoln Center's Damrosch Park, Broadway at 63rd. (Some performances may be sold out; others have reduced admission fees. For more information: 860-7320.) $7–$25.

KING FEATURES AT CITICORP—11/29, from 10 a.m. to 12 noon: Hanabell the Clown. 11/30, from 12 noon to 4 p.m.: Betty Boop, a new revue. Citicorp Center, Third Ave. at 53rd St. (682-5600, ext. 300).

THEATREWORKS/USA presents "Lady Liberty." Book and lyrics by John Allen, music by Joe Raposo, direction by John Henry Davis. 11/30 at 1, 12/1 at 12:30. Promenade Theatre, 2162 Broadway (76th St.) (595-7500). $9, $12.

MICHAEL TAUBENSLAG PRODUCTIONS presents "The Holiday Magic Show" on 12/1 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (days, 772-9180; eves, 249-8569). $3.95.

PUPPETWORKS, INC., presents "Pinocchio," an original musical version directed by Nicolas Coppola. 12/1 at 2. Old First Church, Carroll St. and Seventh Ave., Park Slope (reservations: 718-834-1828). $3.50. Also, the Puppetworks' "Macy Mouse and the Missing Christmas List" appears at Macy's Herald Square store (560-4441). 11/29–12/24 at 10:30, 11:15, 12 noon, 12:45, 1:30, 3:30, and 4:15. 50 cents.

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the Christmas Mouse" at 1:30 and "Santa Claus and the Magic Bell" at 3, every Sat. and Sun. through 1/5/86. 39 Grove St. (reservations: 765-9540). $4.

STORY HOUR at Eeyore's, 11 a.m. at the Broadway store (at 81st St.: 362-0634) and 12:30 at the Madison Ave. store (at 81st St.: 988-3404), every Sun. This Sun. there will be a special Hanukkah story hour at 11 a.m. (West Side) and 12:30 (East Side); also, at 2 (East Side), *New Yorker* cartoonist William Steig appears to autograph his new book, *Solomon the Rusty Nail.* Free.

MOSTLY MAGIC will present a magic show featuring Torkova and Imam. Sat. at 2. 55 Carmine St. (off Sixth Ave. and Bleecker St.) (days, 382-1280; eves, 924-1472). $7.50.

LONG-RUNNERS—International fairy tales are told at Marimekko, 7 W. 56th St. (581-9616), every Sat. at 11 a.m., through end of Dec. Free . . . **The King of the Entire World,** a musical combination of kings and fools, rocket-ship adventures, and a geography lesson, will be presented by the 4th Wall Repertory Company (79 E. 4th St.) on Sat. and Sun. at 3:30. Adults, $10; children, $6 (254-5060) . . . **Alfred the Dragon Solves the Mystery** is presented by the Children's Improv. Co. every Sat. at 3 p.m. New Media Repertory Co., 1462 First Ave. (734-5195). Adults, $4; children, $3.50 . . . **13th Street Repertory Company** presents "The Empire Laughs Back" (Sat. at 1) and "Rumplestiltskin" (Sun. at 1). Sat. and Sun. at 3, "The Snow White Show" is on stage. 50 W. 13th St. (675-6677). $3 . . . At **Magic Towne House,** 1026 Third Ave., 60th–61st Sts. (752-1165), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5. Must reserve; adults must be with a child.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.: 570-3932)—The weekend theme at the **Uris Center for Education:** "Fancy American Rooms," with a visit to period rooms of the American Wing. Other weekend activities include gallery talks, sketching, studio workshops, films, drawing classes . . . Meet at the **Great Hall** information desk, 12/3 at 7 p.m., for a look at Roman art . . . Story time takes place at the **Children's Bookshop** every Sat. and Sun. at 12 noon. Illustrator Jane Breskin Zalben pays a visit 11/30 at 2; actor-author Vit Horejs appears 12/1 at 2. (Optional museum admission, but call for other fees.)

CITY OF NEW YORK PARKS AND RECREATION, at Belvedere Castle (Central Park Learning Center, 79th St. south of the Great Lawn: 772-0210)—Exhibits on weather, geology, etc. 11/30 at 1: "Weaving With Wool and Walnuts." Free but must reserve.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.: 765-5904)—11/30–12/1: Learn Thanksgiving customs of the early settlers and native American Indians; create a costume and mask. On Sat. at 2, actress and teacher Joan Steele leads a dance and movement workshop. Free with museum admission. Hours: Wed.–Sun., 1–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 (weekends) and $2 (weekdays).

MUSEUM OF THE CITY OF NEW YORK (Fifth Ave. at 103rd St.: 534-1672) presents "A Frog He Would A-Wooing," a collection of frog toys, literary frogs, frog folk art, which will run through 3/2/86 . . . 11/30 at 1:30: "The Magical Tales of Hans Christian Andersen," including "The Ugly Duckling," "The Emperor's New Clothes," and "The Nightingale," performed by Pegasus Productions. Following the show, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter churn, ice skates, cradle, footwarmer, etc.). Hours: 1–5, closed Mondays. $2.50 for the puppet show, $1 for the Please Touch program, free museum admission.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.: 718-735-4400)—11/27 at 3:30: "Fantastic Shoe Tales." 11/28 at 3:30: "More Than Movies"; at 7: "Collection Connection: Discover Facts and History of Objects." 11/29 at 1:30: "The Storytellers." 11/30 at 1:30: Mime, puppetry, and song. 12/1 at 1:30: dance and playlets. 12/2 at 3:15: "Things That Money Can't Buy: A Workshop About Feelings"; at 3:45: "Gifts From Nature: A Greenhouse Workshop." Hours: Mon., Wed., Fri., 2–5; Thu. (family night), 2–8; Sat., Sun., holidays, 10–5. Voluntary admission.

ALLEY POND ENVIRONMENTAL CENTER (228-06 Northern Blvd., Douglaston: 718-229-4000)—11/29, from 1 to 3: "Indian Day," learn about lore of L.I. Indian tribe (Shinnecocks); taste Indian fried bread and create an Indian craft. $1.

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DIRECTORY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.-Sat. from 5-9, George Andre. Fri.-Wed. from 9-2 a.m., Helicio Milito and his new group. Thurs. 9-1 a.m., Choros from Brazil. Sat. & Sun., 12:30-4 a.m., Mario Toledo. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 11/27, Joel Forrester Duo. 11/28, closed. 11/29,30, Glen Wilson Quartet. 12/1, Patrick Arena Trio. 12/2, Three For All. 12/3, Laura Frankfurt Quartet. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 12/1, Stanley Turrentine and the Ray Brown Trio featuring Gene Harris and Grady Tate. 12/2-5, Woody Herman. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 11/29, Cousin Brucie's "Heroes & Legends." 12/3, Stephane Grappelli. 12/6,7, An Evening with... Loudon Wainwright III. **No credit cards.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. Jazz Piano Festival. Thru 11/30, Danny Mixon (closed 11/27). 12/1, Carol Britto. Music from 9-1 a.m. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Tues.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. **AE, DC, MC, V.**

ARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 12/1, George Kelly and the Jazz Sultans. Upstairs, dance with Loxley Dillon & His Band. **AE, CB, DC, MC, V.**

AGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 11/30, The Matt Glaser Show. 12/7, Plywood String Band Dance Party. Shows at 9. **No credit cards.**

AT TUESDAY'S—190 Third Ave., 533-7902. Thru 12/1, Astrud Gilberto. 12/2, Les Paul Trio. 12/3-8, Bireli LaGrene Ensemble featuring Vic Juris. Shows Sun.-Thurs. at 9 & 11, Fri.-Sat. at 8, 10 & midnight. **AE, MC, V.**

OLK CITY—130 W. 3rd St., 254-8449. 11/27, The Splatcats. 11/30, Livingston Taylor; Andy Breckman. 12/2, Pat Dinizio. 12/3, Irish Music Night. 12/4, Boiled in Lead. **No credit cards.**

REENE STREET CAFE—101 Greene St., 925-2415. *Multi-level floors for entertainment.* Thru 11/30, Larry Vuckovich and Harvie Swartz. 12/1, Steve Elmer. 12/2, Bucky & John Pizzarelli. 12/3-7, John Hicks **Upstairs:** 11/28, closed. 11/29 at 9, David Langston Smyrl, followed by Gail Boggs with Brenda Madison at 10, and Zora Rasmussan with Marc Shaiman at midnight. 11/30, Leata Gallaway. **AE, MC, V.**

REGORY'S—63rd St. & First Ave., 371-2220. 11/27-30, Wed.-Sat. 10-3 a.m., singer Alicia Sherman with pianist Peter Madsen and Phil Bowler on bass.Mon.-Fri. 5-10, singer pianist Sorrow Astrasa. Mon. 10-3, Stan Edwards. Tues., 10-3, Chuck Wayne Trio. Sun. 5-10, Stan Edwards Duo followed by Brooks Kerr with Eric Lemon from 10-3 a.m. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 11/29,30 at 8, singer Rettadel Tupper. 11/29 at 10:30, Mone Walton. 11/30 at 10:30, David Gris. 12/2,9, Jay Leonhard with Mike Renzi. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Lee Musicker plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. **AE, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.-Sat. from 9:30 p.m., Sun.-Mon. from 9. Thru 11/30, pianist Hilton Ruiz with Major Holley on bass. 12/1,2, Esther Blue. 12/3-7, pianist Kirk Lightsey with Cecil McBee on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 11/30, Jonathan Schwartz, disc jockey and writer, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sun. **AE, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.-Sat. from 9-2 a.m. **AE, CB, DC, MC, V.**

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/continental restaurant. 11/27,28, Dorothy Stallworth. 11/29,30, Phoebe Legere. 12/1, Jill McManus. 12/2, Keith McDonald. 12/3-5, Dorothy Stallworth. Music from 9:30. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Thru 12/1, Archie Shepp All Stars featuring Jeanne Lee and Gunter Hampel. 12/2, Gil Evans' Orchestra. 12/3-8, Cedar Walton, Ron Carter, Billy Higgins. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. *Beehive,* A Musical Revue of Rockin' 60's Women, every Tues.-Thurs. at 8:30 & 11, Fri.-Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 11/27, The Tapes; Janie Romer. 11/29,30, Bagatelle. Shows from 9 p.m. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 12/1, Elvin Jones Quintet. 12/2, Mel Lewis and the Jazz Orchestra. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 11/27-12/1, "Little" Jimmy Scott. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8. Thru 11/30, pianist Norman Simmons with Dave Dunaway on bass. 12/1, guitarist Gene Bertoncini with Neil Swainson on bass. 12/2, pianist Jim Roberts with Brian Torff on bass. 12/3-4, pianist Nina Sheldon with Rufus Reid on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. 11/27, The Radiators. 11/28, Dave Mason. 11/29,30, Dr. John. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 12/1, Paul Provenza. 12/3-8, Richard Lewis. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Adrienne Tolsch, J. J. Wall and Bill Scheft. **AE.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 11/30, comedians Richie Gold, Hiram Kasten, Nick La Zinsky, Danny Curtis, and comedienne Nancy Redman, Mon.-Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.-Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, King & Mende, Sun.-Thurs. 8-4 a.m., Fri. & Sat. two shows at 8 & midnight. **No credit cards.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sat. from 8 p.m. **No credit cards.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 11/27,28, magicians Jo Monte, Imam with comedian Terry Day. 11/29, magicians Slydini and Devlin. 11/30,magician Devlin and Bunnie Collins. 12/3, Showcase. Tues.-Thurs. at 9:30, Fri. at 9 & 11. **AE, MC, V.**

DISCO/DANCING

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. **AE.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 12/31, the Mike Cerratti Trio alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8 p.m.-3 a.m. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident twenty-piece orchestra plays everything from country and western to jazz, Tues.-Sat. 10-4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. 11/27, Mutabaruka. 11/28, Closed. 11/29, The Mighty Sparrow. 11/30, Loremil Machado. 12/3, Andy Statman Klezmer Orchestra. **AE, CB, DC, MC, V.**

VISAGE—610 W. 56th St., 247-0612. Multi-level disco club with live entertainment including pool and ice shows. Open Tues.-Sat. 10 p.m.-4 a.m. **AE, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.-Sat. at 6:30, Blossom Dearie... Thru 12/7, Martha Ray makes her first club appearance in New York in 25 years, Tues. at 9, Wed.-Sat. at 9 & 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a richly spiced revue *Panache,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production

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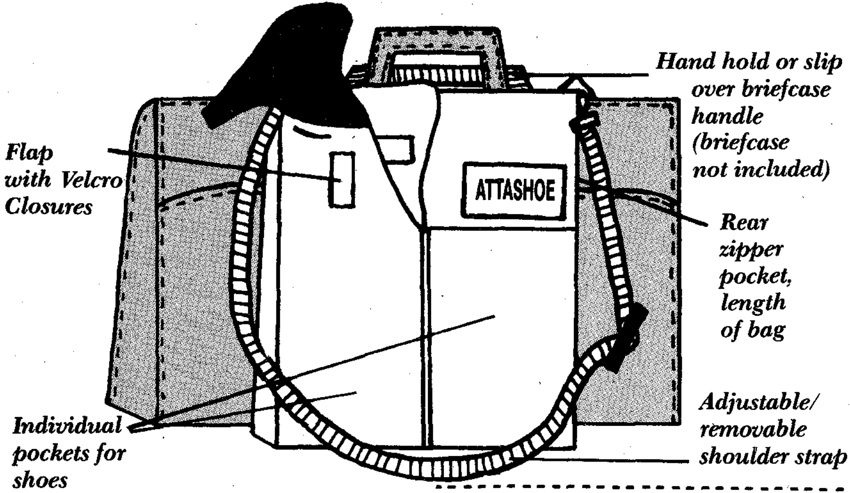
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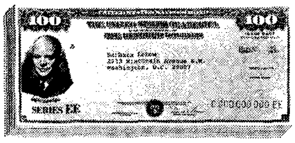

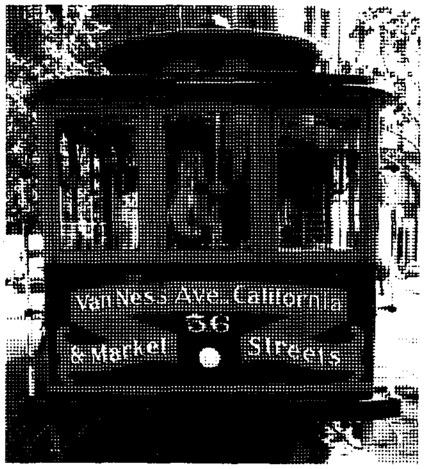

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numbers, and specialty acts, nightly at 9 & 11:30. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 11/30, the legendary gold record singer, Margaret Whiting, Mon.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. 12/2–14, singer–actress Dixie Carter. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstair at Cafe Versailles) featuring Middle Eastern musician and belly dancers performing continuously, from 1 p.m. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—28 Cornelia St., bet. Bleecker and West 4th Sts., 242-9557. 11/27, Arthur Kirson with David Lahm. 11/28, closed. 11/29, Bea Schulman with Joel Maisona. 11/30, Judy Kreston and David Lahm. 12/1, *A Taste of British Music Hall* with Bruce Vernon Bradley and May Ellis. 12/2, Elaine Hughes. 12/3, singer Zena Shervin. 12/4, Michael Lambert. **No credit cards.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985*, a musical comedy revue by Gerard Alessandrini starring Fred Barton, Susan J. Jacks, Herndon Lackey, Nora Mae Lyng and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 11/29, Leigh Clarkgranville; Yvette Johnson. 11/30, Sammy Dicaro; Joanne Lov. 12/1, Lezanne. 12/4, Pageant. 12/5, Sidney Myer *At Home at Panache.* **AE, MC, V.**

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. Thru 12/7, singer Sylvia Syms every Tues.–Thurs. at 9, Fri. & Sat. 8:30 & 10:30. **AE, CB, DC, MC, V.**

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!,* a new Parisian-style musical revue produced and directed by Pete Jackson. Shows nightly, 9:15 & 11:30. Disco dancin between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 12/31, Panama Francis and the "Savoy Sultans," play for dancing, nightly except Mon. **AE, CB, DC, MC, V**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room** Singer Julie Wilson accompanied by pianist Billy Ro in *'S Wonderful, 'S Marvelous, 'S Julie, A Gershwin Celebration,* Tues.–Sat. at 9:15 and 11:15. **Rose Room** Singer-pianist Buck Buchholz plays every Sun. fron 5:30–11. **AE, CB, DC, MC,**

CARLYLE—Madison Ave. & 76th St., 744-160 **Cafe:** Intimate supper club/bar. Thru 12/31, Bobb Short, the legendary saloon singer accompanied b Beverly Peer and Robbie Scott, Tues.–Sat. at 10 an midnight. **Bemelmans Bar:** Barbara Carroll play Tues.–Sat. at 10 p.m. **AE, CB, DC, MC,**

GRAND HYATT—Park Ave., at 42nd St., 883-123 **The Crystal Fountain:** Contemporary restaura with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle cuisine restaurant with singer-pianist Shelly Peike Mon.–Sat. from 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8– a.m. **AE, CB, DC, MC,**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirag** Roland Granier de Lafayette plays piano Mon.–Fri 5–midnight, replaced Sat. & Sun. by James Jorda **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. Tues. **The Promenade:** Piano bar with pianis singer April Chestner every Tues. & Thurs.–Su from 7–midnight, Mon. & Wed. pianist Betsy Hirsc takes over. Every Mon.–Fri. from 3–7, pianist Spenc Glanz, and Sat.–Sun. Steve Montgomery alternat with Jim Jordan and Roland Granier de Lafayett **Pursuits:** Nightclub with video entertainment an dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m Sat. 9–4 a.m. **AE, CB, DC, MC,**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwar ian Room:** Pianist Ruth Andrews plays Mon.–Fr 6–11. Pianist Nancy Winston, Sat.–Sun., 6–11. **Oa Room:** Thru 12/7, singer Dani Marsan, Tues.–Sat. 10 p.m. **AE, CB, DC, MC,**

ST. REGIS—Fifth Ave. and 55th St., 753-4500. **Kin Cole Room:** Bob Wetherbee plays piano Mon.–Fr 5:30–7; 9–11. **AE, CB, DC, MC,**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

BACKGROUND MUSIC

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.–Sat. from 8.
AE, CB, DC, MC, V.

DIVINO—1542 Second Ave., bet. 80th–81st Sts., 517-9269. Every Wed., Fri. & Sat. from 9–1 a.m., Melvin Jefferson plays the music of Cole Porter and Rodgers & Hart. Tues. & Thurs., singer Mario Pipa. **AE, DC, MC, V.**

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.–Sat., 6:30–10. **AE, CB, DC, MC, V.**

PIANO ROOMS

ON'T TELL MAMA—343 W. 46th St., 757-0788. 12/1,8, Gay Comedy. **No credit cards.**

UPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 11/27, South American Soccer Riot; Body Beautiful. 11/28, closed. 11/29,30, Joyce Lyons; Weekend Comedy Explosion. 12/1, Body Beautiful; Elliot Meyers. 12/2, Mercy Monet; Stacey I. David. 12/3, Fred Barton's *Miss Gulch Returns*; Vanessa Campbell. **No credit cards.**

IANRATTY'S—1754 Second Ave., 289-3200. Thru 11/30,12/3–7, Dick Wellstood. 12/1, Keith MacDonald. 12/2, Dick Hyman. Sun.–Thurs. at 8:30 & 10:30, Fri.–Sat. at 9 & 11. **AE.**

AKE'S—801 Second Ave., at 43rd St., 687-5320. Thru 12/28, singer-pianist Chris Barrett, Wed.–Sat. from 10–1 a.m. **AE, CB, DC, MC, V.**

DES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Teddy Robinson, Mon.–Sat. 8–1 a.m. **AE, CB, DC, MC, V.**

LSONS—400 W. 42nd St., 564-0004. Continental/American restaurant. Singer/pianist Scott Berry plays every Thurs.–Sun. 8–1 a.m. **AE, CB, DC, MC, V.**

ATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. 11/29, Gabrielle & David in *Lady Jazz.* 11/30, Randi Michaels and Lizabeth Ames in *Kandu.* 12/1, Jene Zeigler in *From the Heart.* 12/3, pianist Peter Wright. 12/4, Randy Michaels. 12/5, Meryl Sheppard. **AE.**

CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

ES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.–Sat. from 9:30–1:30 a.m. Singer-pianist Barbara King every Mon. & Tues. from 8:30–12:30. **AE, CB, DC, MC, V.**

VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

IE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.–Sat. from 8:30 p.m. **AE, MC, V.**

RTIMER'S—75th St. & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.–Sat. 11:30 to closing. **AE, DC.**

RS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing nightly from 8 p.m. **AE, CB, DC, MC, V.**

IPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Fri., Bobbi Miller. Thurs., Bucky Bucholtz. Sat. George Cotton. Music from 8. **AE, DC, MC, V.**

D HOOK—256 W. 52nd St., 247-4949. Ted Hook's latest restaurant/piano bar with Ronny Whyte at the piano every Tues.–Sat. from 10 p.m.; Mon. Ronnell Bright takes over. **AE, MC, V.**

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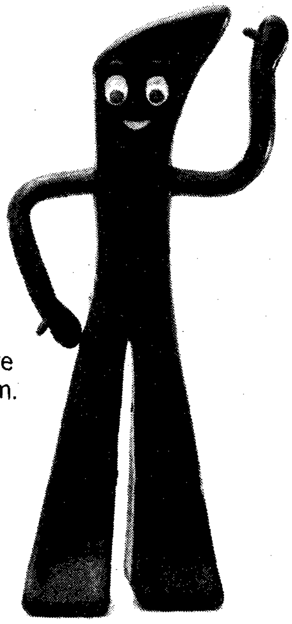
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RADIO

HIGHLIGHTS

Wed., Nov. 27

3:00/WNCN—R. Strauss: *Don Juan,* Op. 20; **Vieuxtemps:** Konzerstuck "Fantasia Appassionata," Op. 35.

WNYC—A tribute to Charles Tomlinson Griffes.

4:04/WQXR-AM/FM—Bach: Little Suite #2; **Saint-Saens:** *Havanaise,* Op. 83.

6:00/WNCN—Moscheles: *Etudes Caracteristiques,* Op. 95; **Smetana:** *Ma Vlast:* "The Moldau."

7:03/WQXR-AM/FM—Ravel: *Valses Nobles et Sentimentales;* **Mozart:** Qt for for Flute & Strings in A.

8:00/WNCN—J. Strauss Jr.: *Das Spitzentuch der Koenigin:* Ov; **Mozart:** Cto for Piano #20 in d.

WNYC—The Minnesota Orchestra. Henry Charles Smith, conductor. **Bernstein:** *The Age of Anxiety.*

8:05/WQXR-AM/FM—Haydn: Piano Cto #2 in D; **Copland:** *Music for a Great City.*

9:00/WNCN—Vivaldi: *L'Estro Armonico:* Cto for 2 Violins in A, Op. 3, #8.

Thurs., Nov. 28

3:00/WNCN—Molter: Cto for 2 Trumpets, Strings & Continuo in D; **Prokofiev:** Cto for Violin #1 in D, Op. 19.

WNYC—Parker: *Hora Novissima;* **Rorem:** *A Quaker Reader.*

4:04/WQXR-AM/FM—Avison: Cto Grosso #11 in G; **MacDowell:** *To a Wild Rose.*

6:00/WNCN—Mendelssohn: *Variations Serieuses* in d, Op. 54; **Vivaldi:** Cto for Violin & Cello in B-Flat.

7:03/WQXR-AM/FM—Handel: Cto #1 in B-Flat for 2 Wind Bands & Strings; **Vaughan Williams:** Suite of English Folk Songs.

8:00/WNYC—Chamber Music Society of Lincoln Center. **Handel:** Cto for Oboe, Strings & Continuo; **Silverman:** "Crepuscule," in Homage to Django Reinhardt; **Mozart:** Qt for Oboe & Strings in F; **Schubert:** Qnt for Piano & Strings in A, Op. 114.

8:06/WQXR-AM/FM—Vivaldi: *L'Estro Armonico,* Op. 3: Violin Cto #3 in G; **Mozart:** Sym #41 in C.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Murray Perahia, pianist. **Mendelssohn:** Fantasy in f-sharp, Op. 28, "Scotch Sonata"; **Beethoven:** Sonata for Piano #23 in f, Op. 57, "Appassionata."

Fri., Nov. 29

3:00/WNCN—Dvorak: Legend in g, Op. 59, #3; **G. Gabrieli:** Canzoni.

WNYC—Tippett: *Vision of St. Augustine;* **Durufle:** *Requiem.*

4:04/WQXR-AM/FM—Mozart: Piano Sonata #15 in C; **Debussy:** Prelude to *The Afternoon of a Faun.*

6:00/WNCN—Handel: Sonata for Violin & Continuo in A, Op. 1, #14; **Tartini:** Cto for Violin in F.

7:03/WQXR-AM/FM—Ravel: Piano Cto for the Left Hand; **C. P. E. Bach:** Trio Sonata in a.

8:00/WNCN—J. Strauss Jr.: *Die Fledermaus,* Op. 362: Ov; **Bach:** Orchestral Suite #4 in D.

WNYC—Bayreuth Festival '85. **Wagner:** *The Flying Dutchman* (Salminen, Balslev, Schunk, Schlemm, Clark, Estes, Bayreuth Festival Orch & Chorus/Nelsson).

8:05/WQXR-AM/FM—Krommer: Flute Cto in G; **Copland:** *Appalachian Spring.*

9:00/WNCN—Mozart: Sym #40 in g; **Chopin:** Nocturne in F-Sharp, Op. 15, #2.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Paavo Berglund, conductor; violinist Gidon Kremer. **Mozart:** Sym #33 in B-Flat; **Paganini:** Violin Cto #4; **Nielsen:** Sym #4.

Sat., Nov. 30

10:00 a.m./WNCN—Schubert: Qt #7 in D; **Bach:** Cantata, "Sheep May Safely Graze."

WNYC—Schubert: Sym #9 in C, "Great."

10:04 a.m./WQXR-AM/FM—Bach: "Brandenburg" Cto #5 in D; **Delius:** *Summer Night on the River.*

12:00/WNYC—1985 Salzburg Festival. **Mozart:** Sym in G; *Sinfonia Concertante* for Violin, Viola & Orch in E-Flat; Concert Arias: "Vado, ma dove"; Sym in C, "Linz."

1:00/WNCN—Faure: Songs; **Telemann:** Sonata in E.

2:00/WNYC—National Symphony Orchestra. Mstislav Rostropovich, conductor. **Sibelius:** *En Saga;* **Sallinen:** Sym #5 (world premiere); **Beethoven:** Sym #2 in D, Op. 36.

2:05/WQXR-AM/FM—The Met Marathon. Rare recordings from the Met Archives and celebrity interviews.

3:00/WNYC—Glass: *Mishima* (soundtrack).

4:00/WNCN—Corelli: Cto Grosso in D, Op. 6, #7; **Albinoni:** Adagio for Organ & Strings.

5:05/WQXR-AM/FM—Torelli: Sonata for Trumpet in D; **Chopin:** Nocturne #18 in E, Op. 62.

6:00/WNCN—Purcell: *Fantasia:* 3 Parts on a Ground in D; **Beethoven:** Sonata for Cello & Piano #5 in D, Op. 102.

6:04/WQXR-AM/FM—Haydn: Sym #95 in c; **Marais:** *The Carillon.*

8:00/WNCN—Artist's Image. Lazar Berman, pianist. **Liszt:** *Annees de pelerinage,* #1: Pastorale; **Rachmaninoff:** Cto for Piano #3 in d, Op. 30.

9:00/WKCR—Opera Topics. Lorenzo Alvary, host. Report on the 1984 International Singing Competition in Munich.

WNCN—Saturday Night Opera. **Verdi:** *Il Trovatore* (Plowright, Fassbaender, Domingo, Zancanaro, Chorus & Orch of the Nat'l Academy of St. Cecilia/Giulini).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Yoel Levi, conductor; contralto Maureen Forrester, The Blossom Festival Chorus, The Cleveland Orchestra Children's Chorus. **Mahler:** Sym #3.

9:30/WKCR—The Paris Opera Fifty Years Ago. Stefan Zucker, host. **Mascagni:** *Cavalleria Rusticana* (Cernay, Micheletti, Endreze).

Sun., Dec. 1

9:04 a.m./WQXR-AM/FM—Hummel: Serenata #1; **Elgar:** "In the South" Overture.

10:00 a.m./WNCN—Classic Guitar. **Malats:** *Serenata Espagnola;* **Giuliani:** *Variations sur les Folies d'Espagne,* Op. 45.

WNYC—Chamber and solo performances by Rudolf Serkin.

11:00 a.m./WNCN—D. Scarlatti: Sonata in A; **Beethoven:** *Fidelio,* Op. 72: Ov.

12:00/WNYC—Mostly Mozart Festival. Peter Serkin, pianist. **Stravinsky:** "Serenade en la"; **Mozart:** Sonata in F.

1:00/WNCN—Chicago Symphony Orchestra. Michael Tilson Thomas, conductor/pianist. **Grainger:** *In a Nutshell:* Arrival Platform Humlet; **Griffes:** *Clouds;* **Chabrier:** *Joyeuse marche;* **Del Tredici:** *March to Tonality* (world premiere).

3:00/WNCN—Verdi: *La Traviata:* Excerpts; **Brahms:** Rhapsody in b, Op. 79, #1.

3:04/WQXR-AM/FM—Zubin Mehta, conductor; pianist Ken Noda. **Stravinsky:** *Monumentum pro Gesualdo;* **Mozart:** Piano Cto #24 in c; **Stravinsky:** *The Rite of Spring.*

4:00/WNCN—Forqueray: Suite #2 in G; **Rossini:** Sonata for Strings #3 in C.

6:00/WNYC—St. Louis Symphony. **Bach:** Mass in b.

7:00/WNCN—Rachmaninoff: Symphonic Dance, Op. 45, #3; **Donizetti:** *Lucia di Lammermoor:* Mad Scene.

7:35/WQXR-AM/FM—Gershwin: Second Rhapsody for Piano & Orch.

8:00/WNYC—The Remarkable Mean-Tone Organs of Charles Fisk. Instruments at Wellesley College and Stanford University discussed and played by Harold Vogel and Fenner Douglass. **Bach:** Toccata in d; **Buxtehude:** Toccata in d.

8:05/WQXR-AM/FM—Delta Opera House. **Tchaikovsky:** *Pique Dame* (Milashkina, Atlantov, Fedoseyev, Bolshoi Theater Orch/Ermler).

Mon., Dec. 2

3:00/WNCN—Gottschalk: *The Banjo,* Op. 15; **Beethoven:** Cto for Piano #4 in G, Op. 58.

4:04/WQXR-AM/FM—Mozart: Piano Sonata #4 in E-Flat; **Sibelius:** *Luonnotar.*

5:00/WNCN—Bach: Partita for Violin Solo in E; **Bellini:** *Norma:* "Ite sul colle."

6:00/WNCN—Tchaikovsky: *Mazeppa:* Introduction; **J. A. Benda:** Cto for Harpsichord & Strings in C.

7:03/WQXR-AM/FM—Boyce: Sym #3 in C; **Dvorak:** *Slavonic Dances,* #1, #3, #10 & #15.

8:00/WNYC—Bach Gesellschaft. *Well-Tempered Clavier,* Book I: Preludes & Fugues #11 in F & #12 in f; Sonata for Violin & Harpsichord in b; Partita in G.

8:05/WQXR-AM/FM—Vivaldi: Violin Cto in a; **Dvorak:** Sym #7 in d.

9:00/WNCN—A tribute to Maria Callas. From La Scala, Covent Garden, the Paris Opera, and the Chicago Lyric Opera: performances by friends and colleagues of the legendary soprano, including Placido Domingo, Alfredo Kraus, Joan Sutherland, Kiri Te Kanawa, Lorin Maazel, Seiji Ozawa, and others. Simulcast with WNET-TV/Channel 13.

WNYC—Stravinsky: *Les Noces;* **Gretry:** *Danses villageoises.*

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Andre Previn, conductor; pianist Horacio Guttierez. **Mozart:** Piano Cto #24 in c; **Elgar:** Sym #1 in A-Flat, Op. 95.

Tues., Dec. 3

3:00/WNCN—Leclair: Sonata for Flute & Continuo in e, Op. 1, #6; **Dukas:** *The Sorcerer's Apprentice.*

4:04/WQXR-AM/FM—Saint-Saens: Violin Cto #1 in a.

5:00/WNCN—Schubert: Waltzes, Op. 18; **Hacquart:** Sonata in F, Op. 3, #2.

6:00/WNCN—Moszkowski: "Carmen" Fantasy; **Offenbach:** *Orpheus in the Underworld:* Ov.

7:03/WQXR-AM/FM—Bach: *The Musical Offering:* Trio; **R. Strauss:** *Der Rosenkavalier:* Waltzes.

8:00/WNCN—James Campbell, clarinetist, and the Oxford String Quartet, live from the WNCN Live Performance Studio.

WNYC—New Music Los Angeles. Stravinsky Centennial Festival I. **Stravinsky:** *Agon;* Violin Cto; *Firebird.*

8:05/WQXR-AM/FM—Brahms: "Tragic" Overture; **Mozart:** Mass in C.

9:00/WNCN—Liszt: Cto for Piano #1 in E-Flat; **Bach:** *Schemelli's Song Book:* Sacred Songs.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor; pianist Claudio Arrau. **Rossini:** String Sonata #6 in D; **Beethoven:** Piano Cto #3 in c; **Hindemith:** Sym in E-Flat.

Unless otherwise indicated, all times are p.m. and all stations are F

TELEVISION LISTINGS

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800-222-6700

Listings are accurate at ress time but stations nake changes in rograms on a daily basis.

rograms seen daily nless otherwise noted. losed-caption rogramming is ndicated (cc).

:00
Daybreak
Today in New York xcept Thu)
Thu/News
New Zoo Revue
World News This orning (cc)
Jimmy Swaggart
Public Affairs
Wed/It's No Crush, m in Love
Mon/The Lion, the itch and the Wardrobe
Wed/**Movie:** Young andlords
Mon/Treasure of lpheus T. Winterborn

:15
Fri/**Movie:** Where e Lilies Bloom

:30
④ News
Fat Albert and the osby Kids
700 Club
Superfriends
Thu/Thanksgiving in e Land of Oz
Fri/Tubby the Tuba
Tue/Amahl & the ight Visitors

:45
Thu/Around the World in 80 Days

7:00
② Morning News
④ Today
⑤ Wed–Fri/Inspector Gadget
Mon–Tue/Care Bears
⑦ Good Morning America (cc)
⑪ *Heathcliff*
Ⓗ Wed/The Velveteen Rabbit
Tue/Emmet Otter's Jug-Band Christmas
Ⓢ Thu/**Movie:** The Prince and the Pauper
Mon/Faerie Tale Theatre

7:30
⑤ Woody Woodpecker & Bugs Bunny
⑨ Straight Talk
⑪ The Jetsons
Ⓗ Wed/Fraggle Rock
Mon/Video Jukebox
Ⓢ Tue/**Movie:** The Christmas That Almost Wasn't

8:00
⑪ Heathcliff
Ⓗ Wed/**Movie:** City Heat (cc)
Thu/**Movie:** Supergirl
Fri/**Movie:** Dune (cc)
Mon/**Movie:** The Razor's Edge (1984) (cc)
Tue/**Movie:** Phar Lap
Ⓢ Wed/Jack Frost
Fri/**Movie:** The Trouble With Harry
Mon/**Movie:** Treasure Island

8:30
⑤ The Flintstones
⑨ Flying Nun
⑪ Scooby Doo

9:00
② Catch Phrase (except Thu)
Thu/All-American Thanksgiving Parade
④ Donahue (except Thu)
Thu/Macy's Thanksgiving Day Parade
⑤ Brady Bunch (except Fri)
Fri/Charlotte's Web
⑦ Morning Show
⑨ Gidget
⑪ Great Space Coaster
Ⓢ Wed/The Honeymooners . . . The Lost Episodes (cc)
Thu/Faerie Tale Theatre
Ⓦ Wed/**Movie:** Slayground
Thu/The Best Christmas Pageant Ever
Fri/**Movie:** Angel
Mon/**Movie:** Strangers Kiss
Tue/**Movie:** Christine

9:30
② Break the Bank (except Thu)
⑤ Leave It to Beaver (except Fri)
⑨ Romper Room
⑪ Private Benjamin

10:00
② $25,000 Pyramid (except Thu)
④ Your Number's Up (except Thu)
⑤ I Love Lucy (except Fri)
⑪ Sanford & Son (except Thu)
Thu/**Football:** Iona Prep vs. New Rochelle
Ⓗ Wed/**Movie:** Fortress
Thu/**Movie:** Places in the Heart (cc)
Tue/**Movie:** Irreconcilable Differences
Ⓢ Wed/**Movie:** The Extraordinary Seaman
Thu/**Movie:** Twice-Told Tales
Fri/**Movie:** These Three
Mon/**Movie:** Remains to Be Seen
Tue/**Movie:** The Outriders
Ⓦ Thu/**Movie:** The Adventures of Marco Polo

10:30
② Press Your Luck (except Thu)
④ Sale of the Century (except Thu)
⑤ Love Songs (except Fri)
⑦ Sally Jessy Raphaël
⑨ Partridge Family
⑪ Best Talk in Town (except Thu)
Ⓗ Fri/Coming Attractions
Mon/**Movie:** Broadway Danny Rose

11:00
② Price Is Right (except Thu)
④ Wheel of Fortune (except Thu)
⑤ Divorce Court
⑦ Three's a Crowd
⑨ Bewitched
⑪ Love Boat (except Thu)
Ⓗ Fri/Rich Little & a Night of 42 Stars
Ⓦ Wed/**Movie:** Christine
Fri/**Movie:** Swing Shift
Mon/**Movie:** Tex
Tue/**Movie:** Body Double

11:30
④ Scrabble (except Thu)
⑤ 1st Edition
⑦ All-Star Blitz
⑨ I Dream of Jeannie
Ⓗ Wed/Not *Necessarily* Television
Ⓢ Wed/**Movie:** The Golden Seal

12 NOON
② Body Language (except Thu–Fri)
Thu/Catch Phrase
Fri/Break the Bank
④ Super Password (except Thu)
Thu/NFL '85
⑤ Midday
⑦ Ryan's Hope
⑨ News
⑪ Inday News (except Thu)
Thu/Barney Miller
Ⓗ Wed/**Movie:** Coal Miner's Daughter
Thu/**Movie:** Cross Creek
Fri/**Movie:** Mae West
Mon/**Movie:** Fortress
Tue/**Movie:** Places in the Heart (cc)
Ⓢ Thu/**Movie:** The Adventures of Huckleberry Finn (1985)
Fri/**Movie:** Iceman
Mon/**Movie:** Garbo Talks
Tue/**Movie:** Grown-ups
Ⓦ Thu/**Movie:** The Razor's Edge (1984)

12:30
② Young and the Restless (except Fri)
Fri/**Football:** Virginia vs. Maryland
④ Search for Tomorrow (except Thu)
Thu/**Football:** Jets vs. Detroit
⑦ Loving
⑪ What's Hot! What's Not? (except Thu–Fri)
Thu/Inday News
Fri/Barney Miller

1:00
④ Days of Our Lives (except Thu)
⑤ Hour Magazine (except Fri)
Fri/**Movie:** Lassie Come Home (1943)
⑦ All My Children
⑨ Joker's Wild (except Thu–Fri)
Thu/**Movie:** King Kong (1933)
Fri/**Movie:** King Kong vs. Godzilla (1963)
⑪ Streets of San Francisco
Ⓦ Wed/**Movie:** The Evil That Men Do
Fri/**Movie:** Body Double
Mon/**Movie:** Ms. 45
Tue/**Movie:** Angel

1:30
② As the World Turns (except Fri)
⑨ Tic Tac Dough (except Thu–Fri)
Ⓗ Mon/Rich Little & a Night of 42 Stars
Ⓢ Wed/**Movie:** The Strip

2:00
④ Another World (except Thu)
⑦ One Life to Live
⑨ Let's Make a Deal (except Thu–Fri)
⑪ Tom and Jerry
Ⓗ Thu/**Movie:** Oh, God! You Devil
Fri/**Movie:** Eddie and the Cruisers
Tue/Coming Attractions
Ⓢ Thu/**Movie:** Garbo Talks
Fri/**Movie:** Saturday Night Fever
Mon/**Movie:** My Foolish Heart
Tue/**Movie:** City Heat (cc)

2:03
⑤ Popeye (except Fri)

2:30
② Capitol (except Fri)
⑤ Woody Woodpecker (except Fri)
⑨ Dating Game (except Thu–Fri)
⑪ Mask
Ⓗ Wed/Coming Attractions
Mon/**Movie:** Supergirl (cc)
Tue/**Movie:** Mom, the Wolfman and Me
Ⓦ Thu/**Movie:** Being There

3:00
② Guiding Light (except Fri)
④ Santa Barbara (except Thu)
⑤ Jayce & the Wheeled Warriors
⑦ General Hospital
⑨ Hawaii Five-O (except Thu–Fri)
Thu/**Movie:** Mighty Joe Young (1949)
Fri/**Movie:** King Kong Escapes (1968)
⑪ The Jetsons
Ⓗ Wed/**Movie:** Race for the Yankee Zephyr
Ⓢ Wed/A Study in Scarlet
Ⓦ Wed/**Movie:** Slayground
Fri/**Movie:** Angel
Mon/**Movie:** Strangers Kiss
Tue/**Movie:** Christine

3:30
② Thu/NFL Today
⑤ She-Ra
⑪ The Transformers

4:00
② America (except Thu–Fri)
Thu/**Football:** St. Louis vs. Dallas
④ Love Connection
⑤ He-Man and the Masters of the Universe
⑦ Jeopardy
⑨ VegaS (except Thu–Fri)
⑪ G.I. Joe
Ⓗ Thu/Video Jukebox
Fri/The Berenstain Bears Meet Bigpaw (cc)
Ⓢ Wed/Jack Frost
Thu/Thanksgiving in the Land of Oz
Fri/**Movie:** Heidi
Mon/Treasure of Alpheus T. Winterborn
Tue/Amahl & the Night Visitors

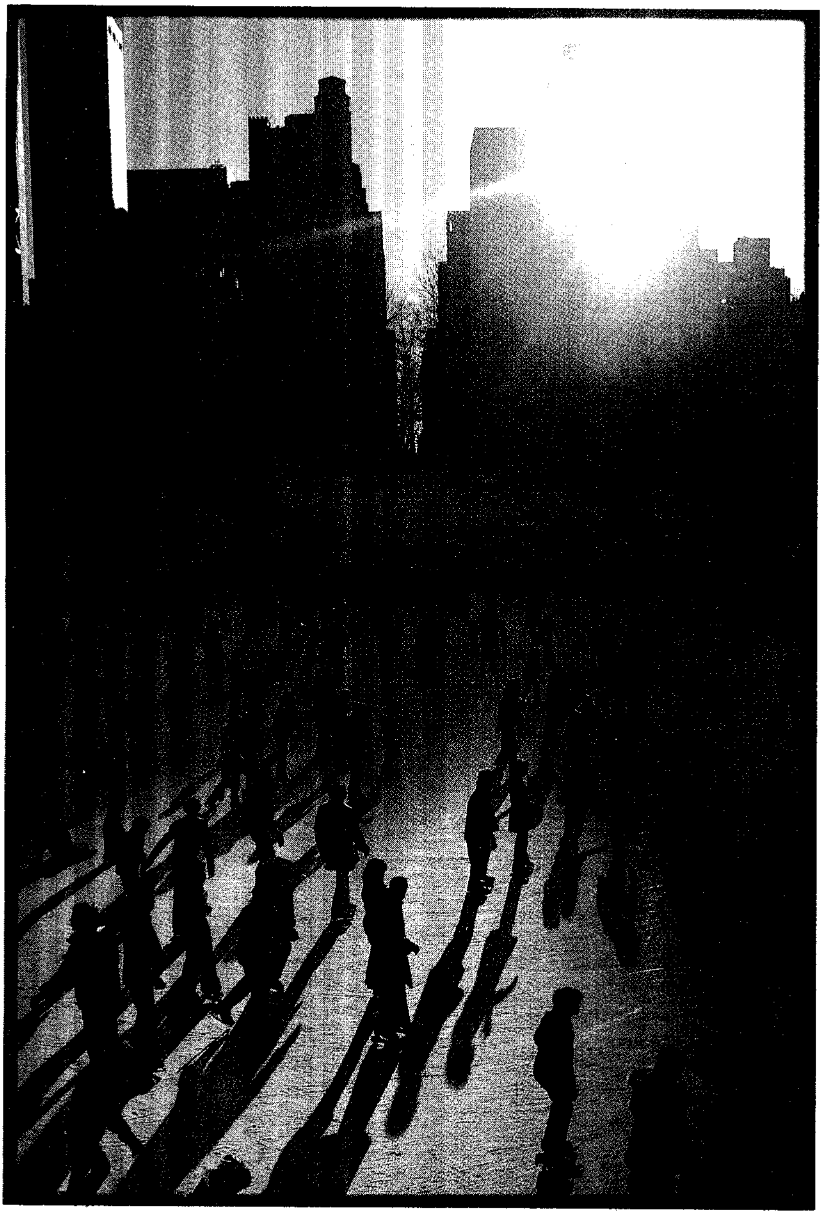
4:30
④ People's Court
⑤ Thundercats
⑦ Sale of the Century
⑪ Challenge of the Gobots
Ⓗ Thu/Thanksgiving in the Land of Oz
Fri/Fraggle Rock (cc)
Mon/The Lion, the Witch and the Wardrobe
Tue/The Berenstain Bears' Christmas Tree
Ⓢ Thu/Faerie Tale Theatre

5:00
② News (except Thu–Fri)
④ ⑦ News
⑤ Brady Bunch (except Mon)
Mon/The GLO Friends Save Christmas
⑨ Police Woman
⑪ Little House on the Prairie
Ⓗ Wed/The Velveteen Rabbit
Thu/**Movie:** The Deep
Fri/Inside the NFL
Tue/Emmet Otter's Jug-Band Christmas
Ⓢ Wed/**Movie:** Young Landlords
Mon/**Movie:** Treasure Island
Tue/Monsters' Christmas
Ⓦ Wed/**Movie:** Man's Castle
Thu/**Movie:** Garbo Talks
Fri/**Movie:** The Doctor Takes a Wife
Mon/**Movie:** And the Earth Was Created
Tue/**Movie:** Love and Death

5:30
⑤ What's Happening
Ⓗ Wed/Fraggle Rock
Ⓢ Thu/**Movie:** The Prince and the Pauper

NEW YORK, *NEW YORK*

New York Magazine: it captures the spirit of the world's most captivating city! No matter where you've come from, no matter where you've been, nothing compares with New York during the holidays. An adult wonderland of stores, parties, urban sports that rouge your cheeks, celebration! To make the season even more special, share *New York* Magazine with those who will appreciate it as much as you do.



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NEW YORK
MAGAZINE

Weeknights, November 27–29 and December 2–3

WED., NOV. 27

:00
❹ ❼ News
Diff'rent Strokes
Hart to Hart
Gimme a Break
New Jersey Network ews
Half a Handy Hour II
Movie: Phar Lap (cc)

:30
Too Close for omfort
Benson
Nightly Business eport
Magic of Decorative ainting

:00
❹ ❼ News
Three's Company
$100,000 Pyramid
The Jeffersons
Rockschool
Nightly Business eport
The oneymooners . . . The ost Episodes (cc)
Movie: D.C. Cab

:30
Wheel of Fortune
New Newlywed Game
M*A*S*H
Entertainment onight
Benny Hill
News
MacNeil/Lehrer ewsHour
Long Island Report

:00
Charlie & Company
Highway to Heaven
Movie: Murder by eath (1976). Peter ellers, David Niven, ruman Capote. romising whodunit nd-up obvious and nfunny.
MacGyver
News
Movie: Miracle on 4th Street (1947). aureen O'Hara, dmund Gwenn, Natalie Vood. Through the iracle of modern chnology, this classic as been "colorized."
Murder Most English: louds of Witness
War: A Commentary y Gwynne Dyer
Movie: Cheech & hong's the Corsican rothers
Movie: Kings of the oad
Brothers (cc)

:30
George Burns Comedy Veek
Basketball: Knicks vs. diana
The Tripods
Washingtoon

:00
Movie: Airplane II: he Sequel (1982). obert Hays, Julie agerty.
Hell Town
Special: Dynasty II: he Colbys (cc)
Movie: Woodstock 1970). Crosby, Stills and Nash, The Who, Ten Years After, Joan Baez, Jimi Hendrix, Santana. The gang's all here. (Rebroadcast 11/30, 1 p.m.)
㉑ Fall and Rise of Reginald Perrin
㉛ River Journeys
🅢 **Movie:** Trading Places (cc)
🅦 **Movie:** Christine

9:30
㉑ Father's Day
🅗 Coming Attractions

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Dynasty (cc)
㉑ Bless Me Father
㉛ Right to Know
🅗 **Movie:** Fortress (cc)

10:30
㉑ Only When I Laugh
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
㉑ Doctor Who
㉛ Switch On Japan
🅝 **Movie:** The Family Game
🅢 **Movie:** H.O.T.S.
🅦 **Movie:** San Fernando Valley Girls

11:30
❷ T. J. Hooker
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Hawaii Five-O
⓫ The Honeymooners
⓭ Rock & Roll Disciples
㉑ Long Island Report

11:35
🅗 Not *Necessarily* Television

12 MIDNIGHT
❼ Headline Chasers
⓫ Comedy Break
⓭ Berlin Alexanderplatz: Loneliness Causes Cracks in the Walls of Madness

12:05
🅗 **Movie:** Not for Publication

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Star Trek
🅦 **Movie:** The Evil That Men Do

12:40
❷ **Movie:** Sidekicks (1974). Lou Gossett, Larry Hagman.
🅢 **Movie:** Crimes of Passion (cc)

1:00
❺ Get Smart
❼ **Movie:** Anastasia (1956). Ingrid Bergman, Yul Brynner.
❾ Joe Franklin
⓭ Masterpiece Theatre: The Last Place on Earth (cc)
🅝 **Movie:** The Ladykillers

1:30
❹ ⓫ News
❺ I Love Lucy

1:35
🅗 **Movie:** City Heat (cc)

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Sudden Terror (1971). Mark Lester, Lionel Jeffries.
❾ **Movie:** The Emerald of Artatma (1967). Rory Calhoun, James Philbrook.
⓫ Start of Something Big
🅦 **Movie:** Slayground

2:25
🅢 **Movie:** Incubus

2:30
❹ Ben Casey

3:00
⓫ Space: 1999

3:20
🅗 **Movie:** Gorky Park

3:30
❹ Ben Casey
🅦 **Movie:** Man's Castle

3:58
❺ Get Smart

4:00
❾ Joe Franklin
⓫ Space: 1999
🅢 Washingtoon

4:30
❹ Here's Lucy
🅢 **Movie:** The Golden Seal

5:00
❹ Here's Lucy
❾ News
⓫ F Troop

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

5:35
🅗 Donna—A Hot Summer Night

THU., NOV. 28

6:00
❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ A Walk Through the 20th Century With Bill Moyers: The Reel World of News (cc)
㉑ Magic of Oil Painting

6:30
❺ Too Close for Comfort
⓫ Benson
㉑ Modern Maturity

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Food for Thought
㉑ Nightly Business Report
🅗 Inside the NFL
🅦 **Movie:** The Bishop's Wife

7:30
❷ Wheel of Fortune
❹ Young People's Special: My First Swedish Bombshell
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Carry the Fire
🅢 A Thanksgiving Tale

8:00
❷ **Movie:** High Road to China (1983). Tom Selleck, Bess Armstrong.
❹ Cosby Show
❺ P.M. Magazine
❼ Shadow Chasers (cc)
❾ News
⓫ **Movie:** The World's Greatest Lover (1977). Gene Wilder, Carol Kane.
㉑ God's Country (cc)
㉛ New York Screening Room
🅗 **Movie:** Places in the Heart (cc)
🅝 **Movie:** Tokyo-Ga
🅢 **Movie:** The Adventures of Huckleberry Finn (1985)

8:30
❹ Family Ties
❺ All in the Family
❾ Family Feud
⓭ **Movie:** Little Women (1933). Katharine Hepburn, Joan Bennett.

9:00
❹ Cheers
❺ Merv Griffin
❼ Dynasty II: The Colbys (cc)
❾ **Movie:** Plymouth Adventure (1952). Spencer Tracy, Gene Tierney.
㉛ Only One New York
🅦 **Movie:** Terms of Endearment

9:30
❹ Night Court
㉑ This Old House (cc)
㉛ Neighborhood Voices

10:00
❷ Simon & Simon
❹ **Special:** The Patti Labelle Show
❺ ⓫ News
❼ 20/20 (cc)
㉑ Austin City Limits
㉛ On Our Own
🅗 **Movie:** Saturday Night Fever
🅝 **Movie:** Kind Hearts and Coronets
🅢 The Honeymooners . . . The Lost Episodes (cc)

10:30
⓭ **Movie:** One Hundred Men and a Girl (1937). Deanna Durbin, Adolphe Menjou, Leopold Stokowski.
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
㉑ Doctor Who
㉛ Switch On Japan
🅢 **Movie:** Garbo Talks

11:15
🅦 **Movie:** Coffee, Tea or Me?

11:30
❷ Night Heat
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Racing
⓫ The Honeymooners
㉑ Carry the Fire

12 MIDNIGHT
❾ Hawaii Five-O
⓫ Comedy Break
⓭ Berlin Alexanderplatz: Knowledge Is Power and the Early Bird Catches the Worm
🅝 **Movie:** Paris, Texas

12:05
🅗 **Movie:** Supergirl (cc)

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
⓫ Star Trek

12:40
❷ **Movie:** The Mating Season (1980). Lucie Arnaz, Laurence Luckinbill.

12:45
🅦 **Movie:** The Buddy System

12:50
🅢 **Movie:** Lady Chatterley's Lover

1:00
❺ Get Smart
❼ **Movie:** High Time (1960). Bing Crosby, Fabian.
❾ Joe Franklin

1:30
❹ ⓫ News
❺ I Love Lucy

1:55
🅗 Inside the NFL

2:00
❷ News
❹ Price Is Right
❺ **Movie:** The Prisoner of Zenda (1937). Ronald Colman, David Niven, Madeleine Carroll, Douglas Fairbanks Jr.
❾ **Movie:** Pearl of the South Pacific (1955). Dennis Morgan, Virginia Mayo.
⓫ Lifestyles of the Rich and Famous

2:30
❹ Ben Casey

2:35
🅢 **Movie:** Hanna K.

2:55
🅗 **Movie:** Alphabet City

3:00
⓫ Space: 1999
🅦 **Movie:** Strangers Kiss

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
⓫ Space: 1999

4:10
❺ Get Smart

4:25
🅗 **Movie:** The Osterman Weekend

4:30
❹ Here's Lucy
🅢 **Movie:** The Adventures of Huckleberry Finn (1985)

5:00
❹ Here's Lucy
❾ News
⓫ F Troop

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

FRI., NOV. 29

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ How to Play the Piano Despite Years of Lessons
🅗 **Movie:** Meatballs Part II (cc)
🅢 **Movie:** The Trouble With Harry

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Rockschool
🅦 **Movie:** Oh, God! You Devil

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Capitol Journal
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ ⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅗 Not *Necessarily* Television

8:00
❷ Twilight Zone
❹ Knight Rider
❺ P.M. Magazine
❼ Webster (cc)
❾ **Basketball:** Knicks vs Boston
⓫ **Movie:** Cold Turkey (1971). Dick Van Dyke, Bob Newhart, Tom Poston. Town quits smoking.
㉑ ㉛ Washington Week in Review
🅗 **Movie:** The Razor's Edge (1984) (cc)
🅝 **Movie:** A Wartime Romance
🅢 **Movie:** Iceman

8:30
❺ All in the Family
❼ Mr. Belvedere (cc)
⓭ ㉛ Wall Street Week
㉑ The Moviemakers: John Ford
🅦 **Hockey:** Islanders vs. Winnipeg Jets

9:00
❷ Dallas
❹ Misfits of Science
❺ Merv Griffin
❼ Diff'rent Strokes (cc)
⓭ Great Performances: The Best of Broadway
㉑ **Movie:** Doll Face (1945). Vivian Blaine, Dennis O'Keefe.
㉛ Masterpiece Theatre: The Last Place on Earth

9:30
❼ Benson (cc)

SOLUTIONS TO LAST WEEK'S PUZZLES

■	B	■	S	■	I	■	A	S	S	I	G	N	E	D
B	R	A	Y	E	D	■	R	■	U	■	R	■	R	■
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G	A	Z	E	B	O	■	S	L	A	S	H	■	S	A	B	L	E	S
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R	O	N	A	L	D	R	A	Y	G	U	N	■	A	T	R	I	U	M
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I	B	I	S	■	A	B	C	S	■	H	A	D	■	T	U	L	L	E
S	O	L	A	R	M	I	O	■	M	A	Z	E	S	■	E	N	D	S
A	D	O	B	E	■	T	A	B	O	R	■	V	A	S	■	A	O	K
S	Y	N	O	D	S	■	R	O	O	■	A	I	L	E	D	■	■	■
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P	A	R	K	I	N	S	P	A	C	E	■	C	I	O	■	■	■	■
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E	M	B	O	S	S	■	T	O	T	E	M	■	E	R	R	A	T	A

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TELEVISION

10:00
❷ Falcon Crest
❹ Miami Vice
❺ ⓫ News
❼ Our Family Honor (cc)
㉛ The Dream Begins
🅝 The Tenant
🅢 Martin Short Concert for the Americas

10:15
🅗 **Movie:** Blame It On Rio

10:30
❾ News
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ Sneak Previews
㉑ Doctor Who
㉛ Switch On Japan
🅢 **Movie:** Saturday Night Fever
🅦 **Movie:** Dixie Ray, Hollywood Star

11:30
❷ **Movie:** The Gathering, Part II (1979). Maureen Stapleton, Efrem Zimbalist Jr.
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ TV 2000
⓫ The Honeymooners
⓭ Neon: An Electric Memoir
㉑ Long Island Report

12 MIDNIGHT
❼ Headline Chasers
⓫ Comedy Break
⓭ Berlin Alexanderplatz: The Viper in the Soul of the Serpent
🅗 1st & Ten
🅝 **Movie:** Jazzman

12:30
❹ Friday Night Videos
❺ Comedy Tonight
❼ New York Hot Tracks
❾ Visions '85: Visions of the British Invasion
⓫ Star Trek
🅗 **Movie:** Body Double (cc)
🅦 **Movie:** Talk Dirty to Me II

1:00
❺ Star Search '85
🅢 **Movie:** The Little Drummer Girl (cc)

1:30
⓫ News

1:45
❷ **Movie:** Judgment Day. David Hartman, Rosemary Murphy.

2:00
❹ News
❺ **Movie:** The Unforgiven (1960). Audrey Hepburn, Burt Lancaster, Audie Murphy.
❼ Eye on Hollywood
⓫ Solid Gold
🅦 **Movie:** Angel

2:30
❹ Price Is Right
❼ **Movie:** Fall of the House of Usher (1960). Vincent Price, Marak Damon.
❾ **Movie:** Black Water Gold (1969). Bradford Dillman, Keir Dullea.
🅗 **Movie:** Hot Dog . . . The Movie

3:00
❹ Music City USA
⓫ Children Between Life and Death

3:15
🅢 **Movie:** Silkwood (cc)

3:30
❹ Hit City
🅦 **Movie:** Body Double

3:54
❷ Newsmakers

4:00
❹ Ben Casey
❾ **Movie:** Voice From the Grave (1939). Zita Johann.
⓫ Space: 1999

4:10
🅗 **Movie:** The Razor's Edge (1984) (cc)

4:24
❷ **Movie:** The Final Eye (1977). Susan George, Donald Pleasence.

4:30
❺ Get Smart

5:00
❹ Ben Casey
❾ News
⓫ U.S. Farm Report

5:25
🅢 **Movie:** Heidi (1968)

5:30
⓫ News

MON., DEC. 2

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ This Old House
🅗 **Movie:** Cheech & Chong's the Corsican Brothers

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ The Moviemakers: Soundtrack: The Composers
㉑ Nightly Business Report
🅢 Faerie Tale Theatre: Princess and the Pea (cc)
🅦 **Movie:** Tex

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅗 Fraggle Rock (cc)

8:00
❷ Scarecrow and Mrs. King
❹ **Movie:** John and Yoko: A Love Story. Mark McGann, Kim Miyori.
❺ P.M. Magazine
❼ Hardcastle and McCormick (cc)
❾ News
⓫ **Special:** Fabian's Good Time Rock 'n' Roll Show
㉑ Great Zoos of the World
㉛ Beats of the Heart
🅗 **Movie:** The River (cc)
🅝 **Movie:** The Bostonians
🅢 Robin Hood: The Children of Israel

8:30
❺ **Special:** Who Parks in Those Spaces?
❾ Family Feud
⓭ Adam Smith's Money World
㉑ Profiles of Nature

9:00
❷ Kate & Allie
❺ Merv Griffin
❼ **Football:** Chicago vs. Miami (cc)
❾ **Movie:** A Pocketful of Miracles (1961). Glenn Ford, Bette Davis.
㉑ Nature (cc)
㉛ Playing Shakespeare: Passion and Coolness
🅢 **Movie:** Under the Volcano
🅦 **Movie:** The Evil That Men Do

9:05
⓭ **Special:** Callas: An International Celebration. Simulcast over WNCN-FM.

9:30
❷ Newhart

10:00
❷ Cagney & Lacey
❺ ⓫ News
㉑ Vietnam: A Television History—Homefront USA (cc)
㉛ Mini Playhouse
🅝 **Movie:** Napoleon

10:15
🅗 **Movie:** Supergirl (cc)

10:30
㉛ Doctor Who

11:00
❷ ❹ News
❺ Taxi
⓫ Carson's Comedy Classics
㉑ Nightly Business Report
㉛ Switch On Japan
🅢 **Movie:** Nightmares
🅦 **Movie:** The Pussycat Syndrome

11:30
❷ Remington Steele
❹ Best of Carson
❺ Dynasty
⓫ The Honeymooners
⓭ Callas Encores
㉑ Long Island Report

12 MIDNIGHT
❼ News
❾ Bizarre
⓫ Comedy Break
⓭ Mystery!: Death of an Expert Witness

12:05
🅗 **Movie:** The Razor's Edge (1984) (cc)

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Nightline
❾ Best of Saturday Night Live
⓫ Star Trek
🅦 **Movie:** Strangers Kiss

12:40
❷ **Movie:** The Boss's Son (1978). Asher Brauner, Rudy Solari.

12:45
🅢 **Movie:** Garbo Talks

1:00
❺ Get Smart
❼ Headline Chasers
❾ Joe Franklin

1:30
❹ ⓫ News
❺ I Love Lucy
❼ **Movie:** Sidecar Racer (1975). Ben Murphy.

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Confessions c a Nazi Spy (1939). Edward G. Robinson, Paul Lukas, George Sanders.
❾ **Movie:** The Gay Divorcée (1934). Fred Astaire, Ginger Rogers. "Continental," "Night and Day."
⓫ **Movie:** Color Me Dead (1969). Tom Tryon, Rick Jason.
🅦 **Movie:** Ms. 45

2:20
🅗 **Movie:** Not for Publication

2:30
❹ Ben Casey

2:40
🅢 **Movie:** Merry Christmas, Mr. Lawrenc

3:30
❹ Ben Casey
🅦 **Movie:** The Evil Th Men Do

3:50
🅗 Rich Little & a Nigh of 42 Stars

4:00
❾ Joe Franklin
⓫ Space: 1999

4:13
❺ Get Smart

4:30
❹ Here's Lucy

4:50
🅗 **Movie:** Whirlpool

5:00
❹ Here's Lucy
❾ News
⓫ F Troop

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News
🅢 Robin Hood: The Children of Israel

TUE., DEC. 3

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Networ News
㉑ Yan Can Cook
🅗 **Movie:** Tommy
🅢 **Movie:** The Christmas That Almost Wasn't

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News

Three's Company
$100,000 Pyramid
The Jeffersons
Profiles of Nature
Nightly Business
eport
Movie: Birdy

30
Wheel of Fortune
New Newlywed Game
M*A*S*H
Entertainment
night
Benny Hill
News
MacNeil/Lehrer
ewsHour
Long Island Report

00
Special: Rudolph the
ed-Nosed Reindeer
A-Team
P.M. Magazine
Who's the Boss? (cc)
News
Special: Season's
reetings From the
oneymooners
The Pallisers
Mystery!: Death of an
xpert Witness

🅗 **Movie:** Irreconcilable Differences (cc)
🅝 **Movie:** Jazzman
🅢 **Movie:** The Lonely Guy

8:30
❺ All in the Family
❼ Growing Pains (cc)
❾ Family Feud
⓭ Nova

9:00
❷ **Movie:** Copacabana. Barry Manilow, Annette O'Toole.
❹ Riptide
❺ Merv Griffin
❼ Moonlighting (cc)
❾ **Movie:** The Subject Was Roses (1968). Patricia Neal, Jack Albertson, Martin Sheen. Thorny relationships.
㉑ Masterpiece Theatre: The Last Place on Earth (cc)
㉛ Ella Fitzgerald and Oscar Peterson
🅦 **Movie:** Body Double

9:30
🅢 **Movie:** Grown-ups

10:00
❹ Remington Steele
❺ ⓫ News
❼ Spenser: For Hire (cc)
⓭ The Brain: Madness (cc)
㉑ Poldark
㉛ Monteith and Rand
🅗 1st & Ten
🅝 **Movie:** The Lavender Hill Mob

10:30
㉛ Doctor Who
🅗 Coming Attractions

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
㉑ Nightly Business Report
㉛ Switch On Japan
🅗 **Movie:** Places in the Heart (cc)
🅦 **Movie:** California Valley Girls

11:15
⓭ SCTV

11:30
❷ Simon & Simon
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Hawaii Five-O
⓫ The Honeymooners
㉑ Long Island Report
🅢 **Movie:** Sudden Impact

11:35
⓭ SCTV

12 MIDNIGHT
❼ Headline Chasers
⓫ Comedy Break
🅝 **Movie:** Wartime Romance

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Star Trek
🅦 **Movie:** Angel

12:40
❷ McCoy

12:55
🅗 **Movie:** Foxes

1:00
❺ Get Smart
❼ **Movie:** Macon County Line (1974). Alan Vint, Cheryl Waters.
❾ Joe Franklin

1:30
❹ ⓫ News
❺ I Love Lucy
🅢 **Movie:** Tigers in Lipstick

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Edge of Darkness (1943). Errol Flynn, Ann Sheridan, Walter Huston.
❾ **Movie:** Flying Down to Rio (1933). Fred Astaire, Ginger Rogers. Their first together.
⓫ **Movie:** The Scarlet Pimpernel (1934). Merle Oberon, Leslie Howard. A double life.
🅦 **Movie:** Christine

2:30
❹ Ben Casey

2:45
🅗 **Movie:** Songwriter

3:00
🅢 **Movie:** The Lonely Guy

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
⓫ Space: 1999

4:25
🅗 **Movie:** Gorky Park

4:29
❺ Get Smart

4:30
❹ Here's Lucy

4:45
🅢 Monsters' Christmas

5:00
❹ Here's Lucy
❾ News
⓫ F Troop

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

Weekend, November 30–December 1

SAT., NOV. 30

00
Carrascolendas
Young Edition
David Toma
It's Your Business
Robin Hood: The
ophecy

30
Patchwork Family
Sonrisas
World Tomorrow
Hee Haw
Face-off
Josie and the Pussycats
Movie: Phar Lap (cc)

00
Robotech
Terrahawks
Davey and Goliath
New Jersey People
Tom and Jerry

30
Kidsworld
Cliffwood Avenue
ds
Woody Woodpecker
Kids, Incorporated
In Depth
Voltron

00
Berenstain Bears
Snorks
Wonderama
Scooby's Mystery
nhouse/ABC Funfit
Straight Talk
Thunderbirds: 2086
Adam Smith's Money
orld

30
The Wuzzles
Gummi Bears
The Flintstones
Bugs Bunny/Looney
nes Comedy Hour
Superfriends
Wall Street Week
Movie: Something
icked This Way Comes
Movie: Vengeance
lley

00
Jim Henson's Muppet
bies
Smurfs
Dukes of Hazzard

❾ Millionaire Maker
⓫ The Munsters
⓭ McLaughlin Group
🅦 **Movie:** The Man Who Knew Too Much (1956)

9:30
❷ Dungeons and Dragons
❼ Ewoks/Droids Adventure Hour
⓫ Puttin' on the Hits
⓭ Washington Week in Review
㉛ On Our Own

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ Bionic Woman
❾ Misadventures of Sheriff Lobo
⓫ Wrestling
⓭ The Constitution: That Delicate Balance—Affirmative Action Versus Reverse Discrimination (cc)
㉛ Body Electric
🅗 Inside the NFL
🅢 **Movie:** Trial

10:30
❹ Punky Brewster
❼ Super Powers Team: Galactic Guardians
㉛ Owl TV

11:00
❷ Storybreak
❹ Alvin and the Chipmunks
❺ **Movie:** Cannon for Cordoba (1970). George Peppard, Peter Duel.
❼ 13 Ghosts of Scooby Doo
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉛ Secret City
🅗 **Movie:** Cheech & Chong's the Corsican Brothers
🅦 **Movie:** The Trouble With Harry

11:30
❷ Dungeons & Dragons
❹ Kidd Video
❼ The Littles
⓭ Open Mind
㉛ Rockschool

12 NOON
❷ Land of the Lost
❹ Mr. T
❼ Weekend Specials (cc)
❾ Voyagers
⓫ Star Games
⓭ Vietnam: A Television History—Legacies (cc)
㉑ Gourmet Cooking
㉛ Video Music Box (Part 1)
🅢 **Movie:** Sixteen Candles

12:30
❷ Charlie Brown and Snoopy Show
❹ Spiderman and His Amazing Friends
❼ American Bandstand
㉑ This Old House (cc)
🅗 **Movie:** Garbo Talks (cc)

1:00
❷ Get Along Gang
❹ War of the Stars
❺ **Movie:** The Incredible Melting Man (1977). Burr DeBenning, Myron Healey.
❾ **Movie:** Superargo (1968). Guy Madison, Ken Wood.
⓫ **Football:** South Shore vs. New Dorp
⓭ **Movie:** Woodstock. See 11/27, 9 p.m.
㉑ Kathy's Kitchen
㉛ Video Music Box (Part 2)
🅦 **Movie:** Days of Heaven

1:30
❷ **Basketball:** Georgia vs. Michigan
❹ Al McGuire Special
❼ New York Hot Tracks
㉑ Square-Foot Gardening

2:00
❹ **Bowling:** PBA Fall Tour
⓫ **Special:** The 1985 Montreux Golden Rose Rock Festival, Volume II
㉑ Motorweek
🅢 **Movie:** Spaceraiders

2:30
❼ Race for #1
㉑ Wildlife Woodcarvers
🅗 **Movie:** Phar Lap (cc)

2:45
❺ **Movie:** The Incredible Kung Fu Brothers (1983)

3:00
❼ **Football:** Teams TBA
❾ **Movie:** Who Says I Can't Ride a Rainbow? (1971). Jack Klugman, Norma French.
㉑ Magic of Watercolors
🅦 **Movie:** Country

3:30
❷ **Football:** Miami vs. Notre Dame
❹ **Golf:** Skins Game
⓭ Rock & Roll Disciples
㉑ Motorweek
🅢 **Movie:** Coal Miner's Daughter

4:00
⓫ Dance Fever
㉑ House for All Seasons (cc)

4:05
⓭ **Movie:** Kiss Me Kate (1953). Howard Keel, Kathryn Grayson.

4:30
❺ **Movie:** The Hobbit
⓫ Puttin' on the Hits
㉑ Rockschool
🅗 **Movie:** Bugs Bunny's 3rd Movie: 1001 Rabbit Tales

5:00
❾ Greatest American Hero
⓫ Fame
㉑ German Professional Soccer
㉛ Video Music Box (Part 1)
🅦 **Movie:** Soggy Bottom, U.S.A.

5:45
🅗 **Movie:** Coal Miner's Daughter (cc)

6:00
❹ News
❺ What's Happening Now
❾ Wrestling
⓫ Dempsey & Makepeace
㉑ The Brain: Two Brains (cc)
㉛ Only One New York
🅢 REO Speedwagon "Wheels Are Turnin' "

6:10
⓭ **Movie:** He Makes Me Feel Like Dancin' (1984)

6:30
❹ News
❺ Small Wonder
㉛ Eye on Dance

7:00
❷ ❼ ❾ News
❹ Prime of Your Life
❺ Too Close for Comfort
⓫ The Jeffersons
㉑ Wall Street Week
㉛ Cambridge Forum Presents: Preventing Nuclear War
🅢 Robin Hood: The Prophecy
🅦 **Movie:** Songwriter

7:30
❷ The Life Savers
❹ Fight Back
❺ Archie Bunker's Place
❼ The Philbins in Ireland
❾ **Hockey:** Rangers vs. Pittsburgh
⓫ At the Movies
⓭ **Special:** The Nutcracker. With Mikhail Baryshnikov, Gelsey Kirkland.
㉑ Inside Albany
㉛ McLaughlin Group

8:00
❷ Airwolf
❹ Gimme a Break
❺ **Movie:** That Touch of Mink (1962). Cary Grant, Doris Day.
❼ Hollywood Beat (cc)
⓫ Solid Gold
㉑ Great Performances: Brideshead Revisited (cc)
㉛ Mini Playhouse
🅗 **Movie:** Sudden Impact (cc)
🅝 **Movie:** The Lavender Hill Mob
🅢 Tender Is the Night (Part 5)

8:30
❹ Facts of Life
㉛ Looking East

9:00
❷ **Movie:** Some Kind of Hero (1982). Richard Pryor, Margot Kidder. Some kind of guy.
❹ Golden Girls
❼ Lady Blue (cc)
⓫ Star Games
⓭ Mystery!: Death of an Expert Witness (cc)
㉑ Tennessee Ernie Ford's America
㉛ Hello Jerusalem
🅢 **Movie:** Sixteen Candles
🅦 **Movie:** Places in the Heart

9:30
❹ 227

10:00
❹ **Special:** American Almanac
❺ ⓫ News
❼ Love Boat (cc)
⓭ Music Box Office. Viewers can select one of three pictures to be shown in this time slot: *Kiss Me Kate, Brigadoon,* or *The Great Waltz.*
㉛ Playing Shakespeare: Passion and Coolness
🅗 The Hitchhiker
🅝 **Movie:** The Ladykillers

10:30
❺ Black News
❾ Wrestling
⓫ FTV
🅗 **Movie:** Deadly Force

10:35
🅢 It's Showtime

11:00
❷ ❹ ❼ News
❺ **Movie:** Woman of the Year (1942). Katharine Hepburn, Spencer Tracy. Sparring mates—heavyweights.
⓫ Tales From the Darkside
㉑ **Movie:** Say Amen, Somebody (1982) (cc)
🅢 Best of Bizarre 78 (cc)

TELEVISION

Ⓦ **Movie:** Inspirations

11:30
❹ **Special:** David Letterman's Holiday Film Festival
❼ News (cc)
❾ Racing
⓫ **Movie:** Fatso (1980). Dom DeLuise, Anne Bancroft.
Ⓢ **Movie:** Tigers in Lipstick

11:45
❷ **Movie:** Paper Moon (1973). Ryan O'Neal, Tatum O'Neal, Madeline Kahn. Con artists of various persuasions.
❼ Dick Clark's Nitetime

12 MIDNIGHT
❾ **Movie:** Varan, the Unbelievable (1962). Myron Healy.
⓭ Berlin Alexanderplatz: The Outside and the Inside, and the Mystery of the Fear of Mystery
Ⓝ **Movie:** Passport to Pimlico

12:10
Ⓗ **Movie:** Gorky Park

12:30
Ⓦ **Movie:** Puss 'n' Boots

12:45
❼ **Movie:** The Wind and the Lion (1975). Sean Connery, Candice Bergen.

1:00
❹ Joe Forrester
Ⓢ **Movie:** Sudden Impact

1:15
❺ **Movie:** Dinner at Eight (1933). John Barrymore, Jean Harlow, Marie Dressler, Wallace Beery.

1:30
❾ **Movie:** The Private War of Major Benson (1955). Charlton Heston, Julie Adams, William Demarest, Sal Mineo.
⓫ News

1:58
❷ America This Week

2:00
❹ Ben Casey
⓫ At the Movies
Ⓦ **Movie:** The Osterman Weekend

2:25
Ⓗ **Movie:** Cheech & Chong's the Corsican Brothers

2:30
⓫ **Movie:** A Man for All Seasons (1966). Paul Scofield, Robert Shaw, Orson Welles. Scofield in control as Sir Thomas More defying Henry VIII.

2:58
❷ **Movie:** The Man Who Would Not Die (1975). Kennan Wynn, Dorothy Malone.

3:00
❹ **Movie:** Dick Tracy's Dilemma (1947). Ralph Byrd, Lyle Latel.
Ⓢ REO Speedwagon "Wheels Are Turnin' "

3:10
❼ **Movie:** Lovin' Molly (1974). Blythe Danner, Anthony Perkins.

3:30
❾ **Movie:** A Witch Without a Broom (1966). Jeffrey Hunter, Maria Perschy.

4:00
Ⓗ **Movie:** Sudden Impact (cc)
Ⓦ **Movie:** Blame It On Rio

4:30
Ⓢ Tender Is the Night (Part 5)

4:38
❷ **Movie:** Dark Star (1971). Brian Narelle, Dan O'Bannon. Director John Carpenter in outer space.

5:00
❾ News
⓫ F Troop

5:30
❹ Agriculture USA
❾ Millionaire Maker
⓫ News

SUN., DEC. 1

6:00
❹ Joy of Gardening
❺ Black News
❾ In Depth
⓫ Insight
Ⓗ **Movie:** Midnight Madness (cc)
Ⓢ **Movie:** The Red Shoes

6:30
❷ Kidsworld
❹ Journey to Adventure
❺ Young Edition
❼ ⓫ Christopher Close-up
❾ New Jersey People

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Robotech
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Old Time Gospel Hour

7:30
❷ Channel 2 the People
❹ Funtastic World of Hanna-Barbera
❼ This Is the Life
❾ Public Affairs
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❺ Jimmy Swaggart
❼ Insight
❾ It Is Written
⓫ Frederick K. Price
Ⓗ **Movie:** Meatballs Part II (cc)

8:30
❷ For Our Times
❼ World of Photography
❾ Day of Discovery
Ⓢ Faerie Tale Theatre: Snow White and the Seven Dwarfs (cc)

8:40
⓭ Mister Rogers' Neighborhood

9:00
❷ Sunday Morning
❹ Visiones
❺ He-Man and the Masters of the Universe
❼ Tiempo
❾ Oral Roberts
⓫ Josie and the Pussycats
Ⓦ A Merry Mirthworm Christmas

9:25
⓭ Sesame Street (cc)

9:30
❹ Positively Black
❺ Plastic Man
❼ News Conference
❾ Point of View
⓫ Heathcliff
Ⓗ Fraggle Rock (cc)
Ⓢ The Golden Honeymoon
Ⓦ **Movie:** Raiders of the Lost Ark

10:00
❹ Essence
❺ Woody Woodpecker & Bugs Bunny
❼ America's Top Ten
❾ Sunday Mass
⓫ Super Sunday
Ⓗ Coming Attractions

10:30
❷ Face the Nation
❹ First Estate: Religion in Review
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges
⓭ The Velveteen Rabbit
Ⓗ **Movie:** Protocol (cc)
Ⓢ **Movie:** Johnny Dangerously

11:00
❷ Wall Street Journal Report
❹ Meet the Press
❺ **Special:** Little Drummer Boy/Pinocchio's Christmas
❾ David Toma
⓫ FTV
⓭ **Special:** The Snow Queen: An Ice Ballet. Performed by skaters John Curry, Dorothy Hamill, Toller Cranston, and others.

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley
❾ World Tomorrow
⓫ Abbott and Costello
㉑ Wall Street Week
Ⓦ **Movie:** My Foolish Heart

12 NOON
❷ NFL Week in Review
❹ McLaughlin Group
❾ Dr. Schuller
⓫ Abbott and Costello
㉑ Tony Brown's Journal
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

12:30
❷ **Movie:** A Very Missing Person (1972). Eve Arden, Julie Newmar.
❹ NFL '85
❼ Sportsbeat
⓫ **Movie:** The Smurfs and the Magic Flute (1984)
⓭ The Tripods
㉑ **Movie:** African Screams (1949). Bud Abbott, Lou Costello.
Ⓗ **Movie:** Bite the Bullet

12:45
❺ **Movie:** The Harvey Girls (1946). Judy Garland, John Hodiak, Ray Bolger. "Atchison, Topeka, and the Santa Fe."

1:00
❹ **Football:** Cleveland vs. Giants
❼ Like It Is
❾ **Movie:** Sidewinder 1 (1977). Susan Howard, Michael Parks.
⓭ The Tripods
Ⓢ **Movie:** Rich, Young, and Pretty

1:30
⓭ The Tripods
Ⓦ **Movie:** D.C. Cab

2:00
❷ **Movie:** Let's Switch (1975). Barbara Eden, Penny Marshall.
❼ Ebony/Jet Showcase
⓫ **Movie:** The Great Race (1965). Jack Lemmon, Tony Curtis, Natalie Wood. Epic comedy, with size sometimes substituting for humor.
⓭ The Tripods
㉑ Nature

2:30
❼ Greatest Sports Legends—Stan Smith
⓭ The Tripods

2:45
❺ **Movie:** The World of Suzie Wong (1960). William Holden, Nancy Kwan. Artist and prostitute.

3:00
❼ **Movie:** The Family Jewels (1965). Jerry Lewis, Sebastian Cabot.
❾ **Movie:** Relentless (1977). Will Sampson, Monte Markham. Indian state trooper pursues gang in the wilderness.
⓭ The Tripods
㉑ I'll Fly Away: A Gospel Celebration
Ⓗ **Movie:** The Deep
Ⓢ Rockshow

3:30
❷ NFL Today
⓭ The Tripods
Ⓦ **Movie:** Comfort and Joy

4:00
❷ **Football:** San Francisco vs. Washington
❹ **Golf:** Skins Game
⓭ The Tripods

4:30
⓭ The Tripods
㉑ Tennessee Ernie Ford's America

5:00
❺ Kojak
❼ Hollywood Close-up
❾ Black Sheep Squadron
⓫ Fame
⓭ The Tripods
Ⓗ Coming Attractions
Ⓢ Faerie Tale Theatre: Snow White and the Seven Dwarfs (cc)
Ⓦ Faerie Tale Theatre: Hansel and Gretel

5:30
❼ It's a Living
⓭ The Tripods
Ⓗ Fraggle Rock (cc)

6:00
❹ ❼ News
❺ **Movie:** The Organization (1971). Sidney Poitier, Barbara McNair. Mr. Tibbs returns.
❾ Police Story
⓫ **Movie:** Zapped! (1982). Scott Baio, Willie Aames.
⓭ The Tripods
Ⓗ **Movie:** Saturday Night Fever
Ⓢ **Movie:** Mae West
Ⓦ Faerie Tale Theatre: Rumpelstiltskin

6:30
❹ ❼ News
⓭ The Tripods
㉑ **Movie:** Say Amen, Somebody (1982) (cc)

6:55
⓭ Nature (cc)

7:00
❷ 60 Minutes
❹ Punky Brewster
❼ Ripley's Believe It or Not!
❾ Street Hawk
Ⓦ Hall and Oates: The Liberty Concert

7:30
❹ Silver Spoons

8:00
❷ Murder, She Wrote
❹ Amazing Stories
❺ Star Search '85
❼ American Bandstand's 33⅓ Celebration
❾ David Toma
⓫ Lifestyles of the Rich and Famous
⓭ Nature (cc)
㉑ Mystery!: Death of an Expert Witness (cc)
Ⓗ **Movie:** Protocol (cc)
Ⓝ **Movie:** Kings of the Road
Ⓢ **Movie:** Johnny Dangerously
Ⓦ Willie Nelson's Texas Party

8:30
❹ Alfred Hitchcock Presents
❾ Face-off

8:45
㉛ City Comment

9:00
❷ Crazy Like a Fox
❹ **Movie:** Perry Mason Returns. Raymond Burr, Barbara Hale.
❺ Merv Griffin
❾ **Basketball:** Big Apple N.I.T.
⓫ Start of Something Big
㉑ **Movie:** Weekend in Havana (1941). Carmen Miranda, John Payne.
㉛ The Prisoner
Ⓦ **Movie:** Coal Miner's Daughter

9:05
⓭ Rogers & Hammerstein: The Sound of American Music

9:30
Ⓢ Best of Bizarre 79

10:00
❷ Trapper John, M.D.
❺ ⓫ News
㉛ Window on World Television
Ⓗ **Movie:** Meatballs Part II (cc)
Ⓢ Brothers (cc)

10:30
❺ Sports Extra
⓫ Christian Science Monitor Reports
㉑ Ask Congress
Ⓢ Washingtoon

11:00
❷ ❹ ❼ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
⓭ Berlin Alexanderplatz: My Dream of Franz Biberkopf's Dream. (Final episode.)
Ⓝ **Movie:** Tokyo-Ga
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

11:15
❷ News
Ⓦ **Movie:** Comfort and Joy

11:30
❺ Blue Knight
❼ News (cc)
❾ Millionaire Maker
⓫ The Honeymooners
Ⓗ **Movie:** The Deep

11:45
❷ Sports Update
❹ Strictly Business
❼ Sports Special
Ⓢ **Movie:** When a Stranger Calls

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** Who Slew Auntie Roo? (1971). Shelley Winters, Mark Lester.
❾ Jimmy Swaggart
⓫ Star Trek

12:30
❹ **Movie:** Meet John Doe (1941). Gary Cooper, Barbara Stanwyck. Frank Capra provides the introductions.
❺ Creation of Wealth

12:35
Ⓝ **Movie:** Kind Hearts and Coronets

1:00
❷ Barnaby Jones
❾ **Movie:** A Walk in th Sun (1946). Dana Andrews, Richard Cont In the trenches.
⓫ Tales From the Darkside
Ⓦ **Movie:** Raiders of th Lost Ark

1:30
❺ David Susskind
⓫ News
Ⓢ **Movie:** H.O.T.S.

1:35
Ⓗ **Movie:** Heat and D

1:50
❼ **Movie:** Wild in the Streets (1968). Shelley Winters, Christopher Jones.

2:00
❷ News

2:30
❹ Visiones

3:00
❹ First Estate: Religion in Review
❾ **Movie:** Night Has a Thousand Eyes (1948). Edward G. Robinson, John Lund. Magician c see the future.

3:15
Ⓢ Rockshow

3:30
❺ World Vision

3:50
Ⓗ **Movie:** Saturday Night Fever

5:00
❾ News
Ⓢ The Golden Honeymoon

5:30
❼ Morning Stretch

NEW YORK

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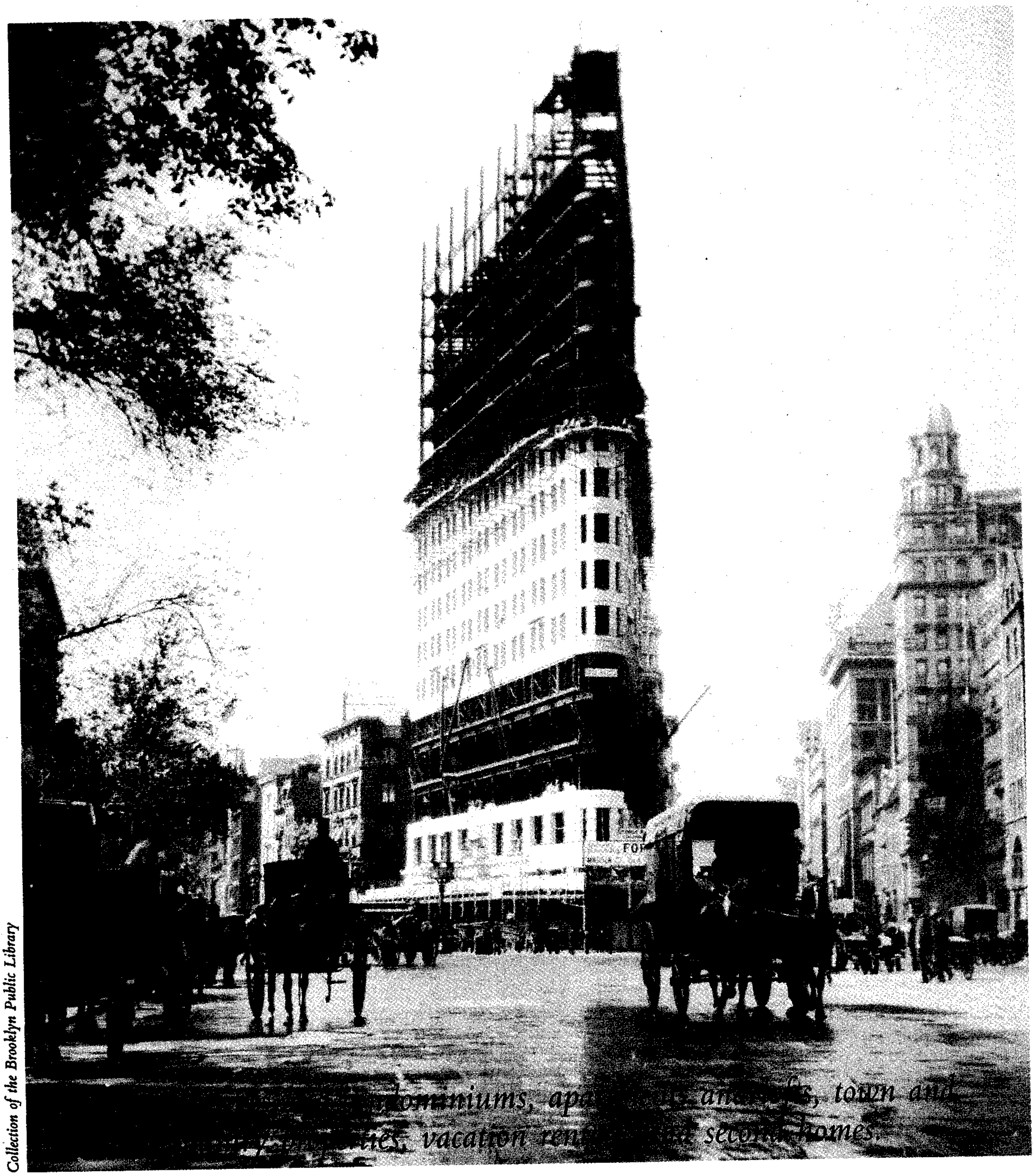

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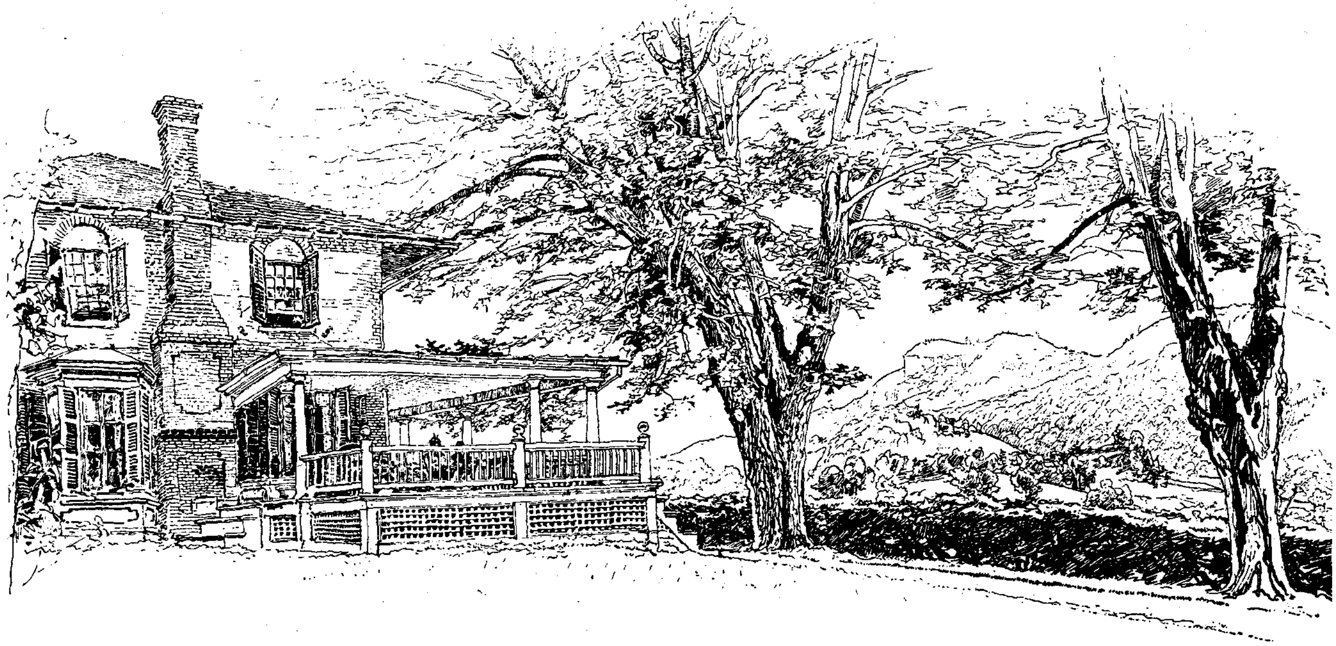

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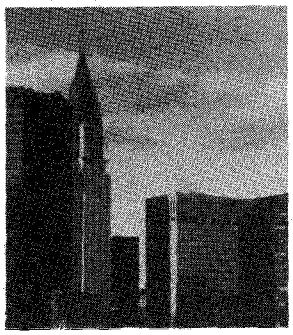

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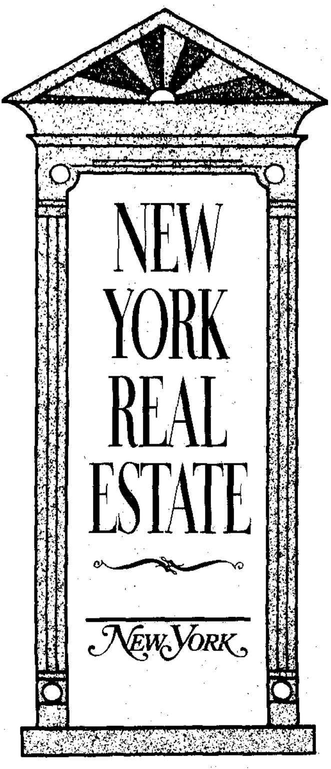

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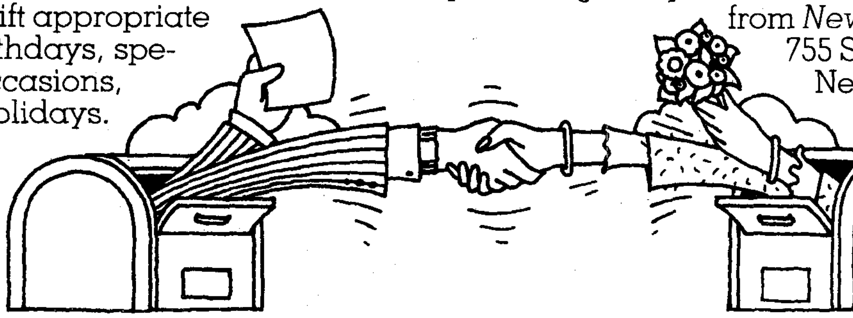

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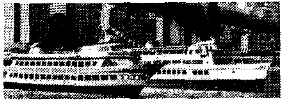

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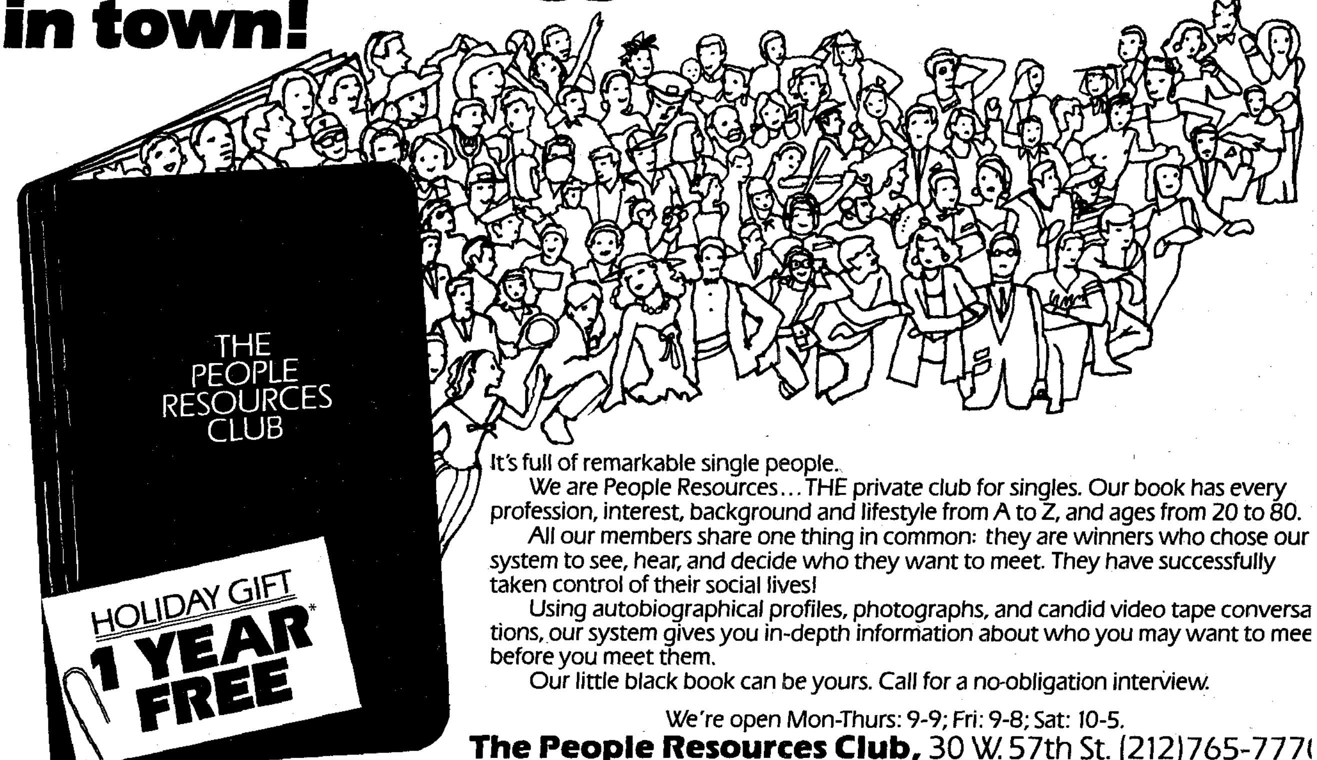

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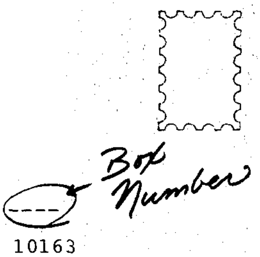

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Manhattan Physician, 50—Athletic. Desires perky, intelligent woman, 29-39. Photo. NYM A112.

Personality Plus—A tall sleek body that looks younger than its 32 years. This attractive, NYC female, professional loves life, especially aerobics, beaches, culinary adventures, cuddling, good laughs, country drives in my RX7. You; Jewish professional male, 28-38, 5'10" plus, witty, sensitive, interested in a relationship of *sharing. Seriouly!* Note/photo. NYM A141.

Unusually Literate, Perceptive—And accomplished writer, 32, with dark, writerly good looks, has after much trial and error come to the conclusion he can only be happy with a woman of Irish or English descent. You need not forward genealogical charts, but a letter and picture would be a nice start. NYM R989.

Entertainment Tonight—And many more days and nights, if you are a classy, *attractive, sincere,* Jewish *lady between* the ages of 25-35. I am a NJ businessman, 31, good-looking, honest, sincere and ready for that special lady. NY/NJ. Photo a must. NYM A113.

Meet Doctor Right—Under 30 MD, very successful, extremely handsome, athletic, slim, unconventional, spontaneous, vulnerable, rustic (country/city lifestyle) seeks earthy (no make-up), complex, extremely athletic, successful female counterpart with model-looks and a sharp wit who is a kid in disguise. You are into *commitment, the outdoors and play of all* kinds. Dear reader, you've found it. Photo essential. NYM R990.

Dynamic Doc—32, 5'6", would like to meet a sweet, bright, slim, Jewish woman with a good sense of humor. Note/phone. Photo a plus. NYM R991.

Jean Simmons of Spartacus—5'3", 107 lbs., 30's, shapely, Masters Degree, works in the arts. Speaks French, Spanish, Russian, German, Italian and piano. Sews and swims. Seeks sparkling, successful male to ignite my warm and vivacious personality. Photo? Phone. NYM A114.

Nothing Ventured, Nothing Gained—Relaxed, quiet, Jewish man for all seasons seeks Jewish female, 30-38, to share *skiing, tennis,* walks, *theater and other* times formal or informal. Nobility need not apply. Note/phone/photo. NYM R992.

Warm, Intelligent, Good-Looking—Young, 45, fit, financially secure, LI man. Looking for woman, 25-35, who is beautiful inside and out and looks for long, lasting relationship. Personal note/photo/phone. NYM A123.

Attractive Mid-Sixties European Lady—Cultured, multi-lingual, well-traveled, financially secure. Wants to meet compatible gentleman. Note/phone. NYM A124.

Self-Made Worldly Woman—40, very pretty, soft, feminine, Jewish, 5'3", 115lbs. Great shape. Non-smoker. Seeking marriage and family. Note/phone. NYM H096.

Physician, Good-Looking, Jewish, 33—Interests include sailing, tennis, art. If you are a bright, attractive, cheerful and slim woman, any faith, interested in a happy and enduring relationship, please send note and photo. NYM V017

Wanted: Herpes Man—Tall, handsome, Jewish, successful Manhattanite. By: one terrific lady, 31, to start something special. NYM R984.

Successful NJ Businessman, 40—Tired of singles bars, slightly outrageous, experienced. Seeks special woman to go crazy with. Photo appreciated. NYM R985.

Good-Looking, Down-To-Earth Male—Caucasian, seeking companionship of minority woman, 24-32. Enjoys tennis, theater and fine dining and likes to laugh. If you feel you fit the bill, please send note/photo/phone. NYM A111.

Please! No Big Commitments Yet—I'm newly divorced, age 40, looking for fun and freedom but I'm definitely a one-woman guy. Successful, a little outrageous but sincere. Photo, please. NYM R986.

Dynamic, Fun-Loving Jewess, 32—Skier, sailor, travel, theater buff, wants to mesh my interesting life with a warm, loving, communicative Jewish man with similar interests. NYM R987.

My Personality—Warm, outgoing, vivacious, a bit of a perfectionist with a love of elegance. I'm slim, sophisticated, feminine, sometimes stunning, always attractive. My lifestyle: gregarious, entertaining friends, dining out. My passions: my work in the performing arts, things Italian, pretzels, tennis. My objective: fun and friendship with a 48 plus man who is *creative, caring, cultured, stimulating* and professionally fulfilled. Phone/bio. NYM R988.

If You Have A Backhand Like—Rod Laver, play gerber and stamin, like anything home cooked and between 40-50, this blond international flight attendant would like to meet you over tennis at Wimbledon, Bridge Over The River Kwai or Breakfast At Tiffany's. While message may sound flip, my desire to meet is sincere. Photo/phone, please. NYM R982.

Single Jewish Female—26, 5', health care professional. Attractive, slim, intelligent, sincere, witty. Seeks male with similar *qualities.* NYM R983.

Professor, 54, Runner, Humanist—Jazz piano. Albany. *Seeks lady.* NYM R995.

Eligible, Hardly Used, Good-Looking—Attorney, 38, 5'8", Italian roots, fair, blue eyes, slim, sensitive/intellectual type, big on humor, hope to meet a pretty, petite, Catholic woman who appreciates the finer things but loves the simple ones. Intentions honorable. Sound right? Note/photo/phone, please. NYM R997.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Outstanding Woman—Seeks same in man ready to pursue serious relationship. Must be of fine character, highly intelligent and accomplished, sophisticated, late 30's-40's. I'm 37, Jewish, successful, attractive, challenging. NYM R998.

Lady Loves Life—46, seeks warm, caring, Jewish man, 48-56, to share my enthusiasm. Bio/photo. NYM R999.

Attractive, Youthful Widower, 58—Still looking for honest, caring, curvaceous, attractive gal, 25-45. I'm physically, emotionally and financially secure. Photo a must! POB 372, Westport, CT 06880.

Sincere, Intelligent, Pretty—I am all these things really! I love romance whether it means a football game, a night on the town, or a secluded inn in Vermont. I have a wonderful sense of humor. I enjoy travel, theater, movies, fine dining, walks, dancing. You are an attractive and slim, secure, intelligent male, 28-39, who wants to share these things with me and you are not afraid of falling in love. Photo/note. NYM H101.

Megawatt Green Eyes—Are beaconing to be harbored by the right ship! No buoys, please! I am a 32-year-old, very shapely, brown-haired, exceptionally pretty professional woman, 5'4", 108 lbs., interested in meeting a man with a colorful personality, intelligence, fashionable appearance, warmth, a good sense of humor; an ambitious man who is also very emotionally aware of himself; a man of high values and self-esteem, allowing enough space for another to port. I enjoy racquetball, chess, writing, drawing, dancing, being outdoors, romance. and to be understood. If you feel you have the charge to complete this circuit, this house of light would appreciate your letter and photo. I am awaiting your energy! NYM A131.

Handsome Westchester Professional—Affluent, 46, 5'10", Jewish. Seeks intelligent, slim, pretty, professional female for lasting, loving, activity-filled relationship. Bio/phone/photo. NYM A132.

Extremely Attractive, 31, Charming—Assertive, athletically-oriented woman. Blond, 5'5", hazel eyes. Seeking assertive gentleman, 33-43, who has clear sense of his own identity. Sense of humor and direction in life are important. As is his desire to interact with my gifted, 5-year-old son. Send letter/photo. NYM V002.

Good-Looking—Teacher, 29, tall, athletic, intelligent, looking for relationship with bright, sensitive woman, 21-30. Photo, please. NYM A133.

Jewish Medical Secretary—Attractive, intelligent, warm, Conservative female, 25, slim, 5'3", loves children, social smoker. Seeks handsome, warm, sincere, romantic, American-Jewish male, with hair, who is well-established, professional or businessman, 29-35, marriage-minded. Phone/photo/note, please. NYM G046.

Handsome Jewish Physician—Looking for adorable, 5'2"-5'5", 25-35, lady bridge partner. Stack the deck with a recent photo. NYM V004.

Ship Ahoy Sailor!—Single, attractive, dynamic, blond, mid 40's, professional NJ lady, seeks fit gentleman, 45-55. Interests are sailing, music, travel, etc, etc, etc. Photo/phone/note. NYM A136.

Let's Be A Dynamic Duo—Warm, intelligent, successful, good-looking, caring and etc. male, 24, NYC resident. Seeks the same qualities I have and more. Petite and pretty would be helpful. Short note, photo and phone a must. NYM A129.

Romantic, Attractive, Slim—Male, 33, 5'10", with business in creative arts. Seeks slim, aesthetic female, 22-32, for sharing and more. POB 1207, Murray Hill Station, NYC 10156.

Interested—In a special holiday present? I may be it! Pretty, slim female seeks witty and warm Jewish male, 40-50 years young. Photo. NYM V005.

Berkshire Enthusiast—Earthy, energetic, attractive, Jewish professional woman, 41, equally at home at a psychoanalytic conference or a country auction, seeks a successful, Jewish man, 40-50 with warmth and insight to share city and country living, marriage, family, travel, the works. NYM A134.

Attractive, Successful Male—Marketing entrepreneur, early 50's, still looking for financially independent, secure, attractive female counterpart, between 35-45. If you are she, let's exchange photos and phone numbers. You are difficult to find. NYM A135.

Blue-Eyed Blond—Loves conversation, laughter, unusual perceptions, seeks attractive, intelligent male, 25-35, to share the pleasure of urban living. Note/photo/phone. NYM A138.

Bright, Warm, Sensitive—Attractive attorney, slim, 37, who loves the space and quiet of the beach (where he lives on LI), as well as the excitement and culture of the city (where he often works and plays). Seeks a smart, sensitive, non-smoking, beautiful, fit, slim, athletic woman, 27-34, who loves beach, country, quiet evenings by a fire, all kinds of music, fun in the city; is independent but unafraid of commitment, and seeks to build a strong special relationship and eventually to have a family. Photo/bio/phone. NYM V006.

Out Of Africa Recently—I enjoy life in Chad or The Plaza. 28, blond, pretty, creative. Seek smart, funny, kind, successful, worldly man, 30-36. Bio/photo/phone. NYM G055.

Jump On The 1st Class Bandwagon—With a good-looking male, if you are beautiful, 26-35, no taller than 5'8". Photo. NYM A142.

Attractive Jewish Lawyer—25, 5'5", 130, athletic, sensitive, romantic, confident and emotionally secure, seeks shapely and intelligent Jewish woman, unafraid to commit, to share dynamic life. NYM A143.

Very Attractive—Financially independent gentleman, 35, single, desires authentic Southern belle with artistic and culinary talents for long-term romance. NYM A144.

Vibrant, Affable, Single, Jewish Male—Professional, 50's, Manhattan. Many cultural interests. Seeks interesting single, Jewish female. NYM V013.

Ms. Brazil—Happy, honest, honey-blond, Queens resident, Manhattan exec, kids, paper-trained and had all shots. Looking for fun, attractive, tall, single man, 30-40. Photo/bio/phone. NYM G061.

LI Businessman, 44, Successful—Fun-loving, attractive, athletic, great shape, adventurous and educated. Recently divorced but ready to try again. Seeks attractive, slim, sexy female, 29-40, under 5'8", for fun, adventure and romance. Note/phone/photo, please. NYM A117.

Man, 37, Romantic Realist—Seeks woman for committed relationship. I enjoy music, fiction, film, pets, more. You? NYM A118.

Class Act, Fun-Loving, NY Surgeon—Very romantic, handsome, super successful. Hopes to meet an affectionate, stunning, Jewish female, up to 30, 5'4" or over, non-smoker, Manhattan only, to share magic moments and a storybook ending. I'm a dynamic, early 30's MD, slim, gentle, elegant, sexy, funny. Note, please. Photo a must. NYM A120.

Terrific Lady—Warm, attractive, dynamic, athletic, college English professor, 38, seeks man of substance, 35-50, for caring and lasting relationship. Photo appreciated. NYM H097.

Nice Jewish Gal—31, technical writer, seeks your company. NYM H102.

Sensual Professional, 37—Man of Afro-Brazilian extraction. Enjoys NY cultural amenities, good jazz and Latin rhythms. Seeks professional, classy woman as best friend, lover and maybe more, to share dining, travel and an interest in developments in Latin America and South Africa. Photo/phone. NYM G050.

The Guy Your Mother—Wished for you. Energetic, self-made-success. My company no longer needs me. Do you? I am 28, have a law degree (and 3 others), and am frequently published in magazines, newspapers and books. I am 6'2", and a former high school and college athlete. I do not smoke, gamble, take drugs, or get drunk. I love to cook (gourmet), dine out (gourmand) and do the town (clubs, theater, films, etc). My passions are the entertainment world (my field), the New York Mets and politics. I am Jewish. You are culturally aware, intelligent, sensitive, creative, sweet, under 30, Jewish and pretty. Phone/photo please. NYM V011.

Jewish Male Physician—31, 6', slim, nonathletic, handsome, sensitive and shy who enjoys political discussion and a good slice of pizza. Seeks an intelligent, slim, career-oriented professional woman, 26-33, who share similar qualities and would enjoy an old-fashion, committed relationship with the right person. Photo appreciated. NYM G057.

Pretty Psychologist Seeks—Professional with fire. Object: Down-to-earth romance. NYM H103.

Great Smile—Sense of humor, 33, 5'4", female who enjoys fast cars, champagne, running, romance. You are handsome, slim, financially secure, bright, kind, comfortable in suits or jeans. Photo/phone. NYM G062.

Before Tax Season—Catch this successful, slim, sincere, MBA/CPA for fun, romance and more. You are a classy, slim, warm lady, 25-35, who enjoys dining, long talks and weekend retreats. Photo/phone/note, please. NYM V015.

Shy, Rugged, Handsome—Sexy professional man, seeks Jewish woman, 22-28, bright, svelte, beautiful, shaded with earthtones. Photo/phone. NYM A145.

Loving, Caring Man—I am unattache 48, successful, warm, fun-loving, intell gent and looking to meet a woman b tween 35-45, with similar qualities. M interests lie in finding a lasting, loving r lationship. If any of this strikes a respo sive cord, please send a bio and pho and I will respond. NYM A126.

Shall We Dance?—Very pretty wido Jewish, vivacious, charming, emotional and financially secure. Enjoys music, th ater, travel, all life has to offer. Seeks man, 55-65, financially secure, sense humor, intelligent, who would like to e joy along with me. NYM H100.

Pretty—Emotionally/financially secur Cultured, athletic, Jewish, thin, 35. I've g it all, Can you add to it? NYM A127.

Wealthy, Powerful, Successful—If you' a beautiful, career-oriented woman wi style plus excitement and would like put your fantasies together in a coupl relationship with a major company pre dent who is Jewish, 47, 5'9", very han some, selective, in great shape and all the above, send photo/bio/phone. NY A128.

50-Year-Old, Independent Female—E joys concerts, theater, tennis, scrabbl Seeks companionship. NYM R994.

Provocative, Smart, Attractive—Succes ful, 41, mother of 2 year old, seeking lo ing partnership with humorous, capab tall, educated and comfortable man (3 50) to enjoy the romance and anarchy life (with a toddler). NYM A139.

Tennis Anyone? Anyone But Me—Ve tall, slender, attractive redhead, 38, no athletic smoker seeks tall, slim, funny serious man. NYM V007.

Pilgrim, Your Search Has Ended– you've been looking for a bright, war witty woman, 42, 5'6", pretty, slim, p fessional. Interests from movies mensches, crosswords to Chinese fo Let's discover a new world together. L ter/photo/phone. NYM A140.

Pretty Blond, Former Model—Mid 3 Seeks exclusive, loving relationship w handsome, sensitive, tall, professio gentleman, 40-55. Send photo. POB 1 Downstairs Mail, 132 W 24, NYC 10

What Do I Like?—I like it all! Love, frie ship, sensuality sensitivity, fun, intell money, looks, etc. However, "all" is necessary. I'm 55, youthful, energetic, t slender, and attractive. Trim, non-smoki honest men, write. NYM G052.

Petite, Sparkling, Exuberant—Jewish man, 33, concert pianist. Outspoken irreverant, yet also surprisingly soft, ous and introspective. Seeks posi purposeful, Jewish man under 40 of intelligence and integrity, a realist wh sense of wonderment and humor nonetheless still intact, who's seekin lifetime best friend. NYM V010.

Handsome Exec—Mid 30's. Enjoys movies, politics, good conversation, mature company. Seeks that special who is unpretentious, honest and edu ed. Photo/bio. NYM V016.

Attractive Sensitive Female—Jewish fessional. Seeks intelligent, warm, sin male, 27-37, to share New York Note/phone/photo. NYM G058.

STRICTLY PERSONALS

ll, Dark, Englishman—Handsome, in-
igent, cultured, son of diplomat, 27,
hes to meet beautiful fair-haired wo-
n. Note/phone, please. NYM V018.

orney, 39—Seeks female, kindred
rit with a sense of whimsy, a hint of
stery and a touch of the sentimental.
'M V019.

You Own A TV—And wonder why?
uld you rather be a doer than a view-
Are you a good-looking, non-smok-
female interested in skiing Europe or
lorado? Don't let me go without you.
oto and phone, please. POB 247, Cliff-
e Park, NJ 07010.

u: Jehovah Witness?—Nice, attrac-
, 26-39; all races, all areas. Me: sister,
ck, nice, complimented as extremely
tty; modestly doubt it. Hope it's not of
jor importance. 5'4", 120, 30's. Send
l-length photo first, letter. Will recip-
ate. *Include address.* NYM G067.

sitive, Intelligent—Honestly attrac-
, 34, Wall St. professional. Interests:
rts, arts, exciting converstions. Seeks
sitive, intelligent, honestly attractive
man, 26-40. Photo/note. NYM V003.

ry Pretty Woman—Seeks Jewish man,
48, to share Caribbean in winter, Eu-
e in summer, restaurants, movies, mu-
ms, everything. NYM R890.

n-Yuppie, 35-Year-Old Man—5'6", af-
tionate and caring. Seeks a like-mind-
petite, attractive young woman
king for romance. Please send photo/
ne/note. NYM A057.

Love You 'Till New Year's—Lithe
ely, leggy, 5'8", cheerful, cultured wo-
n, 39. Seeks attractive Jew with elan.
oto/bio/phone. POB 262, NYC, 10028.

ely, Alluring Leo—Charming, sophis-
ted, *light in spirit and long on under-*
nding, seeks successful, single man, 37
s, who responds to a winning smile
a warm wit. Send bio. NYM R926.

nest Lover—Fairfield County male,
looks younger. 5'9", cute, slim, well-
lt, shy, but quite clever. Verbally facile
n comfortable (otherwise incoher-
. Sense of humor: parched. Seeks
ly Juliet with smarts for commitment.
to/note. NYM A068.

cessful, Dynamic Businessman—Liv-
alone in Manhattan, seeks well-ad-
ed, educated female for friendship,
ance plus. I'm a 47, Jewish non-
ker who loves a good conversation,
is, dancing and theater. NYM R942.

!—The holidays are coming!
uldn't it be more fun to share them
this stunning, sophisticated sylph? If
're over 35, make your reservations by
ding note/phone/photo. NYM A072.

ish Male Attorney—31, 6', blond,
eyes, *attractive. Seeking woman,* 24-
who is attractive, caring, affectionate
sincere and enjoys restaurants, thea-
movies, traveling, sports and music.
se write. NYM A071.

gle, White Male—31, blond, blue eyes,
lbs., 5'11", different, sophisticated, fi-
cially secure, athletic, handsome, BA.
ks attractive, athletic, college-educated
ale. Photo swap. phone. NYM R955.

Refined, Handsome—Jewish cardiologist, 33, athletic. If you're a beautiful, romantic, Jewish woman with style, warmth and creativity, don't think twice and write me in the morning. Note/photo. NYM V014.

New Year's Date—I would like a new and very special man in my life to start 1986 brilliantly. Invitation extended by this truly warmhearted, Jewish, professionally successful woman, 36, 5'7", slim, of gentle and generous spirit, good looks, wit and creative intellect with a predilection for the arts, travel and sparkling conversation. You are welcome to bring the champagne if you respond in a way that evokes my fantasy and fancy. Photo, optional. NYM G066.

Svelte, Hazel-Eyed Blond—You have read all the other adjectives of warm, bright, etc. I'm 38, looking for a gentleman 35-45, to have a nice relationship. Lets get together for a drink and see what happens. NYM H106.

Attractive, Charming, Slim Lady—White, Jewish female, 50's, would like to meet attractive, intelligent, financially secure man, kind, loving and good sense of humor. NYM V023.

Radiant Smile, Electric Eyes—Westchester lady loves city lights and moonlit beaches, energetic, petite, attractive, seeks professional, 32-40, sincere man for honest relationship. Phone/photo/bio. NYM A154.

Dynamic, Fast Track Professional—27, Jewish, well-educated, pragmatic but with a sense of humor enjoys wines and backgammon, seeks cosmopolitan female who enjoys *life. Send note/phone/photo.* NYM A155.

Redheads And Blonds—Make better lovers. 31, male, well-educated professional. Seeks a natural, athletic female for ski trips and weekend fun in sun. Photo/phone/note, assures reply. NYM R825.

Texas Sweetheart In NY—Attractive Jewish female, 30, 5'6". I'm bright, shy at first, but a great date. Desires Jewish man, 30-40, who is tall, good-looking, secure, sensitive, intelligent, a good sense of humor and ready for a commitment. *Phone/note/photo, please.* NYM R826.

Design/Build Contractor—Ready to joint venture with a Christian female who shares many of the same interests. A female *who enjoys the arts, music, dancing,* dinner parties, travel, dining out, skiing, jogging, staying in shape at a health club, beaches, exploring town and country. or just being with friends. If you are a professional, *non-smoker/drug-user,* interested in meeting a man, 5'9", mid 40's, tell me about yourself. Photo, your option. NYM R835.

Here I Am—24, RN who considers herself cute, sensitive, witty, intelligent. Am Catholic, varied interests including beach, music, theater, NYC. Seeking down-to-earth male counterpart with moral integrity with whom I could develop possible lasting relationship. Photo/phone. NYM H071.

Vivacious Woman—Slender, attractive, bright, seeks intelligent gentleman, 55 plus. Note/phone. NYM A119.

Novelist—Seeks a warmhearted woman, 25-40, who'd like to come home to a new chapter every night. NYM A116.

Beautiful Black Lady—With PhD, 36. Looking for an educated, sensitive man who fears not commitment. NYM G065.

This Is My Birthday Present—From my devoted friends. I'm 50-ish, young, widowed, pretty, slim, Jewish. Love golf, walking, dining. Financially secure, will enhance life of male counterpart, 55-70 years, equally secure. Seek quality relationship. Phone. NYM G059.

Chemistry Counts—Combination of Angie, Raquel and Dr. Ruth. Seeks successful, 50ish, Jewish male counterpart for lasting, caring relationship. Photo nice but not necessary. POB 213, Garden City, NY 11530.

Shelly The Furrier—Would like to entice you with his charm, wit, warmth and appreciation of the finer things in life, 41, 6'0", athletic, attractive, successful. NYM A148.

Hi! Westchester Man, 26, 5'7"—Seeks a special lady to share fun times, friendship, a romantic autumn, and the possibility of a great relationship. If you are interested in meeting a really nice guy, send me a note/photo, and let's get together, *and start something extraordinary.* NYM V020.

What Distinguishes Me From The Rest—Of these sexy, sensitive, successful, etc men? A Robert Culp jaw, Woody Allen wit and Warren Beatty smile. I'm 32, Jewish, 5'8", yours forever if you're petite, pretty, intelligent, thin, and feel misplaced in the present decade. Note/photo. NYM A149.

Tender-Spirited—Mellow/dynamic, fun-loving/conventional, listener/talker, attractive, mid 30's, Jewish, professional female. Seeks complementary counterpart ready to share life with someone special. Note/phone/photo. NYM G069.

Handsome, Tall, Sincere—29, athletic professional. Seeks stunning, well-educated NJ woman, 24-30, over 5'3", to share the beach, rock and romantic evenings. Photo/bio/phone. NYM A150.

Does A Warm Male—Single, *non-smoking,* 40-55, happy in his world (if not Ronald Reagan's) wish to share life with a slim, pretty, literate female of many interests, both serious and silly. NYM H105.

Tall, Dark And Handsome—31, caring, easygoing, enjoys tennis and travel; co-op owner. Seeking bright, pretty and lively female, 23-30. Lasting relationship. Bio/phone. NYM A151.

Egyptian Eyes—Pretty, tender, romantic, bright, feminine, playful woman, 28, seeks handsome, job-secure, Jewish man 28-35. Let's enjoy! Photo/phone. NYM A152.

Very Good-Looking Man, 45—Tall, dark, non-yuppie type, works in movie industry, seeks sexy, smart, Jewish woman for Hollywood ending. Photo a must. NYM V021.

High Caliber Male—35, humorous, athletic, cerebral, looks forward to meeting a spirited woman. NYM V022.

Tall, Attractive, Secure—Professional woman, late 30's, wants to meet male counterpart. Photo not as important as honest self-approval. Note/phone. NYM R958.

Very Attractive, Nordic—Statuesque model, 28 years old, college-educated, classy and well-bred. Seeks well to do gentleman. If you always go first class and you are an exceptionally generous gentleman over the age of 40, please respond. NYM G063.

Special Lady—From NJ, very attractive, 37, 5'7". Seeks attractive, successful and sincere man for lasting relationship. Note/phone/photo. NYM H104.

A Man You Will Love—Handsome, athletic, 5'10", 40, Manhattanite with full head of salt and pepper hair. I'm a successful business owner interested in meeting a warm, caring, shapely independent woman who, like me, wishes to enjoy everything a beautiful relationship has to offer. NYM A147.

Warm, Sincere, Caring Male—Tall, handsome, professional, 36. Seeks truly tall woman, affectionate, loving, understanding for lasting relationship. NYM G064.

Successful Assertive Male—41, Jewish, real estate executive, avid tennis player and skier, is equally passionate with Mo*zart and Vivaldi as with the Yankees and* the Jets. Seeking highly attractive woman for long-term relationship. Must be athletic, 33-42, and can share common interests. Children not a problem, yours or mine, not ours. NYM R765.

Serve And Volley Player—Billy Joel look-a-like, 33, MD, artistic, athletic mensch. Seeks one unselfish but truly accomplished beauty, 20-30, to cherish in a lasting duet. Talent and humor a plus; looks a must. Note/phone/photo - just the way you are. NYM V001.

Happy Family Life—With love and children. I'm 38, business teacher, 5'11", 185, romantic, fit, understanding, responsible, loved married life, non-custodial Jewish father of two terrific children, (2-3½). Desires slender, emotionally healthy, easygoing, warm, non-aggressive woman, 27-35, for honest, quality, serious, lasting friendship, marriage, and more children with a mensch. NYM G056.

Adventurous Wasp—36, 6'5" tall, good-looking, *athletic,* Ivy League grad, seeks adventuring companion. Ideally she is a brilliant, incisive thinker and warm, soft, very feminine, blue-eyed Wasp in her early 20's. Photo, please. NYM A021.

39, 5'11"—Never before married, hard working physician, new to Orthodox Judaism. Orthodox synagogue member, Shabbos and sometimes weekday synagogue *worshipper. I observe most holi*days, Shabbos and Kasruth, but not 100 percent. Seeking a soft, attractive, accomplished, intelligent, Traditional or Orthodox woman, 27-30, over 5'3", who wants happiness and many children. NYM S768.

Pretty Petite Blonde, 28, Jewish—Seeks cute, handsome, thin, successful male who loves rock 'n' roll and is honest, funny, warm and looking for a long-lasting relationship. Photo a plus. NYM R684.

Pretty Psychologist Seeks—Professional with fire. Object: Down-to-earth romance. NYM H103.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Cuddly Personality, Tall, Slender—Wants to talk feelings, not just facts with man, 45 to ?; interested in weekend day hikes, theater and landscape photography. NYM R993.

No Commitment—Beautiful, blond marathoner, marketing exec., ex-model, wishes to meet tall, extremely handsome man of substance, 33-48. Must live in Manhattan. Photo/phone/resume. NYM H062.

Special, Marriage-Minded Jewish—Man, handsome, 40, 5'6", warm, affectionate, kind and sensual, educated, artistic, musical, never been analyzed, owns business. Seeks fantastic, bright, exciting, attractive, health-oriented, non-smoking, non-neurotic, Jewish lady, 28-34. Photo appreciated. Phone/note. NYM V026.

Original Manhattanite—Very handsome, successful, mid 30's, 6'. Corporate president who's warm, sensitive and humorous, seeks gorgeous female counterpart, 25-35. If you're truly beautiful inside and out and are all "together", please send note and phone number. Photo a must. NYM S964.

Are You Special?—Tell me why. Your reward is a 43, Jewish, divorced, romantic, sensitive, handsome, successful, sensual, witty, fun-loving man. You have read the rest, now answer the best. NY/NJ preferred. Photo and letter a must. NYM R956.

Port Washington Woman—Needs friend to help get my boat out of the water. Potential co-captain position also available. Petite adorable blond, 36, only a cover for an affectionate, successful, cerebral professional. NYM A087.

Florida Calling—Attractive, affluent, former exec, divorced, warm, active, water skiing, tennis, theater, travel, arts. Seeking refined, somewhat younger, non-smoking, trim lady, to share my good life in the sunshine. It's going to be a cold winter. Phone/photo, please. I am in my late 50's, 5'9", 173 lbs. POB 630481, Miami, FL 33163.

Rare And Remarkable—Female, 28, lovely, bright, fun and refreshing. A real original. Interested in an unusual young man, 28-30's, intelligent, refined and easygoing, who is successful beyond his years but not obsessed with work; loves the Mediterranean and has a twinkle in his eye that shines brightest for me. NYM A090.

No Finer Fish Available In Sea—Not interested in nibbling anymore. Ready to bite. Jewish man, 35, highly successful, handsome, sweet, family-oriented. Seeking a petite, pretty, intelligent and caring woman to love and honor. Note and photo. NYM G048.

Attractive, Intelligent, Affectionate—White male, 40, seeks attractive, affectionate, intelligent, white female for lasting relationship, who likes quiet conversations, movies, reading. Prefer non-smoker. Photo/phone please. NYM R964.

Male, 34, Semi-Retired Developer—Who enjoys travel, theater, movies, tennis. Loves to be loved. Wants to love someone. Looking for woman, 24-35, 5'2"-5'7", blond/brunette, Jewish/Catholic who's not afraid to fall in love. Photo/phone/note a must. NYM A097.

Everything A Man Can Ask For—And more. I'm 26, beautiful, intelligent, sophisticated, passionate, exciting, warm-hearted and sincere. Seeking a successful, Jewish man with same qualities, 30-37, 5'10" or over. Must have integrity, sense of humor, variety of interests, live in Manhattan, happy and secure with self. Note/photo. NYM A074.

Social Scientist, 35, Progressive—But living in splendor, mother and scholar, slim, lively and passionate seeks equally improbable Wasp. NYM R943.

What A Guy!—Non-trendy, athletic, successful, nice-looking, thoughtful, Jewish, 35 and a great cook (non-smoker). I love the outdoors, jazz, antiquing, and Off Broadway. Try me, I make a great holiday gift! Photo, please. NYM R944.

Tall Successful Handsome—Athletic, Jewish professional, interested in love, communication, arts, real estate, children and country living. Seeking beautiful, sophisticated, sensual, super woman, 30-40, for relationship. Photo/bio/phone. POB 404, Armonk, NY, 10504.

Pretty Jewish Lawyer—29. Seeks professional, Jewish male, 28-36, non-smoker, warm/sensitive yet strong/self-confident, to share laughter, smiles and serious times too. NYM A075.

Pretty Nassau Female—Successful professional tired of the single scene seeks attractive, sincere, successful NY man, 40-50. Phone/bio, please. NYM R945.

Handsome Witty Bright—Harvard MBA, Jewish exec, eclectic, considerate. Waterfront home in Hamptons, NYC apartment. Seeking commitment with very pretty, slim, affectionate, available non-smoker. Youthful, mid 40's-early 50's, up person. Recent photo, please. NYM A091.

Tall Blue-Eyed Attractive—Professional, fun-loving female, age 31, traditional values, varied interests. Seeks sincere, caring man, 29-40, for the real thing! Note/phone. NYM A092.

Vibrant Attractive Psychologist—Caring lady with cultural and Jewish interests. Seeks partner, 45-60. NYM A093.

Joie De Vivre!—Extraordinary, accomplished, stunning, tall, intelligent, successful career woman, 35. Loves theater, art, music, good restaurants, witty conversation, laughter, skiing, sailing, beaches, the country, the city and lots of traveling! Has everything but the tall, witty, intelligent, irresistible man to share a great love of life and a life of love with. You must be out there! POB 827, Times Square Station, NYC 10108.

Dashing Dutch Lawyer—36, tall, blond, sensitive, stable, successful. Seeks lovely, leggy lady to explore New York with. Photo ensures reply. NYM A103.

Cultured, Warm, Witty—Tall, thin, handsome, 34, Jewish male, weekend cellist, old movies addict, Mets fan, seeks a lady. Photo appreciated. NYM R970.

I'm 35, Jewish, Male—Nice-looking, trim, 5'7", a lawyer, live and work in Manhattan, enjoy theater, restaurants, skiing, and good conversation. I'm looking for an attractive, slender woman, 22-34, with a good sense of humor. Note/photo/phone. NYM R971.

Looking For Leading Lady—Clever, warm, theater professional, Jewish, 32, beard, blue eyes, trim. Seeks bright, pretty, svelte, sincere, Jewish, professional woman, 27-35, for classical music, Mets, fine wine and romance. Letter/photo/phone. NYM R946.

Handsome, Fair-Haired Fellow—Lean, literate, amusing professional, 30's, seeks trim, lively, dark-eyed beauty to spoil rotten. Interested? Write. Photo? So much the better. NYM R947.

Come Fly With Me—Fun-loving, athletic and witty, Jewish, male executive who enjoys traveling, is seeking a sensitive, sensual, energetic and successful woman of 28-34. Phone/photo/bio. NYM R948.

Some Say Beautiful—I'm an early 50's, bright, slender, romantic, caring woman and want to be in love again. Please send note on letterhead. NYM R949.

Exceptionally Good-Looking—Successful, freelance commercial artist, 5'7", adventurous and alive. Seeks exciting, fun-loving, attractive gentleman, 36 plus. Recent photo a must. NYM A078.

Beautiful Successful Designer—39, lives in Manhattan. Long legs, green eyes, slim, restless. Seeks great man. Recent photo/note, please. NYM A077.

Attractive Male, 5'7", 30, Successful—Seeks female, 20-30, who enjoys the day life, the night life and having fun. Photo preferred, note. NYM R950.

Did You Have A Happy Marriage?—Considerate, caring, widower of good character and sound values, sought for a happy marriage by lovely, high-achieving, successful young widow who has it all, except the most important thing: a loving husband to share the magic of Manhattan and the world. Photo/phone. NYM R951.

No Bars! No Bull!—Successful media professional, 38, 6', 190. Attractive, Manhattan male, seeking stimulating companionship, affection, warmth, with bright professional female, pretty, mid 20's-30's. You're emotionally secure, witty, and like to share eclectic, cultural life and more. No princesses or disco queens, please. Note/photo/phone. NYM A079.

Pretty, Intelligent Lady—39, would like to meet warm, humorous, financially secure man, 39-49, who likes mountains, music, children, travel and, good food. Note/photo/phone. NYM A080.

Looking For Special Man—Who is 30-40, extremely successful, with a great sense of humor, attractive and tall. He should be as comfortable in an expensive city restaurant as he is on a lake in the country or teeing off on a golf course. I know it's a lot to want but I have a lot to give. I am a lawyer/entrepreneur, 29, Jewish, beautiful, slim, with a great sense of humor. Photo/bio/phone. NYM R952.

Seeking Sloane Ranger—With intellect, beauty, affection, diversity, enthusiasm for exciting, professional, attractive, caring, 40, Wasp man and travel, athletics, theater, home and more. Photo/bio, please. NYM A082.

I'll Drown My Goldfish—If you don't answer this! Dynamic, 41, ad exec, handsome, successful, athletic - seeks discriminating, witty, silly, romantic, slim, natural beauty. Photo/note. NYM R976.

Passion, Music, Nature, Sports—Are v
ues for which I care, and with a truly lov
woman, 35-48, happily would share; a la
who, even when attached to one man,
art colleague or writer, skier, would f
quite satisfied and even freer. Conside
tion, tenderness, adventure. I can offe
Manhattan apartment, an art gallery,
Hamptons country house, and a moder
coffer. With a woman of similar incli
tions, values, gladly in courtship I'd
gage, if a short bio and a recent pictu
she'd exchange. A few dollars for a pho
A few minutes for a letter, should
worthwhile to invest, when of all of li
prizes we're after the best. NYM R954.

I Meet Many But—Never the right o
Is there a woman out there to com
ment this down-to-earth, considerate a
romantic Jewish male? I'm 39, 5'6",
lbs., self-employed and good-look
(Tom Selleck-type). I'm tired of the s
gles scene, love children and animals a
I'm ready to settle down. I don't smo
drink, take drugs or gamble. Interests
clude skiing, tennis, jogging, photog
phy, movies. Looks and trim figure
important. Photo appreciated. No sm
ers or drug users please! NYM R953.

Attractive Jewish Female—29, 137, 5'
never married, intelligent, fit. Se
handsome Jewish man for love and fa
ly. Note/photo/phone. NYM A083.

Cute Petite Ivy MBA—29, seeks a n
sincere man. Photo, please. NYM A0

Life Is Great—And could be even be
with the right man. I'm pretty, sl
warm, sensitive, with many interests
always open to new ones. Looking fo
caring, secure, intelligent, financially
dependent man, who still has his sens
humor. Mid 50's-early 60's. NYM AC

To A New Year—Of champagne ma
and chemistry! A lady of 42, spirit,
charm and elegance awaits. NYM R

Forever Soul Mate Sought—Pretty, sl
energetic, 5'6", high-achieving Madi
Ave CEO seeks non-smoking male,
50, who is handsome, witty, tall, fit, c
fortable in jeans or tux and at the
top of his field. Bio/photo. NYM R9

It's Here!—You say you want: go
looking, educated, successful, athl
sensitive, romantic male, 6'2", 180
40's. Photo/phone, please. NYM R96.

Beautiful Candy Box Blond—Cr
man, 38-45, who is smart, super succ
ful, professional, sensual, and ready to
in love. Note/phone. NYM R965.

Zesty And Energetic—With wide ra
of cultural interests, 37-year-old, att
tive female, loves exotic travel, great
versation and laughter. Value hone
Unafraid of warmth and strength? T
please respond with photo. NYM A

Beauty And Brains—Jewish female,
5'7", seeks good-natured, succes
male. Photo optional. NYM R968.

Attractive Widow—Wants to date
geous guy, over 5'10". Photo. NYM A

Active NY Life To Share:—Good
movies, books, classical music, di
out, cooking in. Plus a passion for P
photography, the country, with warm,
tractive TV/exec, 45. You're a though
capable man with lively mind, 35
Note, phone, photo. NYM R969.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

y My Sandbox—It's fully furnished with and laughter but still needs a shovelful serious commitment. After six years of gle madness, I'm ready to meet my ure partner in life and love. I've got a at mind, very nice face and a decent dy. I'm very successful and know how d where to have great times. I've dated men of all ages and have learned that is not a barometer of youth or maturity. you feel old or young enough to play in 41-year-old sandbox, are very cute, pe- and comfortable in a string bikini; courage me to call by investing in a monstrative photo and writing a letter t reflects your imaginative mind and otional availability. NYM R967.

y Articulate Female—Architect ks male 30's white to tan. NYM R972.

ght Attractive Female Educator—king joyous, intellectual, adventurous nsch. 45-60. NYM A108.

Talented, Tall, Charming Male—6'2", 185 lbs., 40, good-looking, successful, well-bred, perceptive, sensitive, friendly, sense of humor, seeks slender female with similar attributes, 30-40, 5'6" or over. Religious affiliation unimportant. Recent photo, please. NYM R977.

Country Living—New Haven, CT businessman, single, non-smoker, 5'9", 185 lbs., dark hair/eyes, good-looking, seeks female, 29-40, Jewish, good-looking, 5'2" minimum, slim, possible future or good friend. Bio/photo/phone. NYM R973.

Successful And Street-Smart—But a real piece of cake. This male Christian, 34, is athletic, handsome, sensitive, has many interests and loves to laugh. If you are an attractive female, with traditional values, family-oriented and looking for a special guy for exciting romance and lasting relationship, why not tell me about yourself in a letter. Photo/phone will recieve my prompt reciprocation. NYM A100.

NJ Widower, 52—Gray hair (will dye), 10 lbs. over (will lose), 5'8" (will grow), for a very bright, fun-loving lady. Bio/photo. NYM A104.

Pretty Dark-Eyed Doctor—Classy, Jewish, down-to-earth. Seeks tall, modern, Orthodox doctor, for friendship first and maybe more. NYM A106.

Extraordinary, Classy, Sharp Lady—37, with herpes (a tiny flaw) seeks a successful, fun, bright, positive man for now and maybe ever. NYM R975.

Are You—Happy, gentle, beautiful, educated, supportive, charming, gracious, tactile, 28-37 and now ready to start a family with a tall, brilliant, debonair, handsome, affectionate, non-smoker, kind, cuddly, and fun, successful real estate investor, 42, Jewish, Manhattan, with integrity, humor, optimism, 3 Ivy degrees? Tell me why you're the one! Photo. NYM R974.

Full-Figured, Attractive—41, professional woman, seeks warm, sincere, stable man who enjoys antiquing, rides in the country, good conversation, walking, traveling, dining out, and caring. Let's share your interests or mine. Write, I'll phone. NYM H095.

Classy Manhattan Lady—Spirited, young 50's. Seeks counterpart to share life's excitement. Photo, phone. NYM A109.

Welsh-Born, Pet-Lover—32, 5'6", muscular, athletic, good-looking. Possessing a musical soul, passionate heart and a sense of humor. Seeking attractive, petite, spiritually-aware woman, 26-34, to share adventurous and quiet times. Photo/bio/ phone, please. NYM R966.

ANNOUNCEMENTS

Stacie A. And Ronny L.—Will finally marry this Xmas - say AMEN everybody.

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NEW YORK MAGAZINE COMPETITIO

COMPETITION NUMBER 547

BY MARY ANN MADDE

I like to hurt people

Above, the actual title of a film made for theatrical release (or escape). Competitors are invited to invent a single title which proves equally, uh, appealing for this market. (No sequels, thanks, and not limited to "horror" flicks.)

Results of Competition 544, in which you were asked for 1. What was said, and 2. What was thought by the hearer.

Report: In the cards the people come and go talking of oh, I don't know. Almost anything, really. Thoughts from: singles'-bar patrons, personal-ad placers or placees, mangy tips from non-brokers, puffy ones from brokers, stockholders' chat. Menu snobbery. Then the usual references to the competition and that which amuses us. Which entries we do not print. And now we must get back to Bucharest.

First Prizes of two-year subscriptions to "New York" to:

1. I know wine.
2. And wine knows you.

Nikki Rosa, N.Y.C.

1. . . . and that's coming from a person who's seen quite a few Broadway performances.
2. So did you prefer Sarah Bernhardt or Ethel Barrymore, you little twerp!

Tim Hanley, N.Y.C.

1. Bless me, father, for I have sinned.
2. I heard. I heard.

Patricia Williams, Edison, N.J.

Runner-up Prizes of one-year subscriptions to "New York" to:

1. Gee, I wish I had a quick wit like you.
2. So do I.

Rosalind Paris, Montreal, Canada

1. I got this at Saint Laurent.
2. Attention, K-Mart shoppers.

Bonnie Lynn Goldstein, Belle Harbor, N.Y.

1. Hold on. I have a call waiting.
2. How polite. I hope it's the IRS.

Marcie Goodman, Cleveland, Ohio

And Honorable Mention to:

1. Television—that vast wasteland. It seems the more people watch, the more their minds become mounds of mush incapable of forming opinions and left without one iota of thought in their heads.
2.

Jeff Tenzer, N.Y.C.

1. Is this a great party or what?
2. I vote for "what."

Patricia O. Simmons, Oldsmar, Fla.

1. This is for tonight and forever.
2. This is for tonight.

Reuben Lozner, Chevy Chase, Md.

1. It's OK to visit, but I wouldn't want to live here.
2. Good.

Jack Rose, N.Y.C.

1. The check is in the mail.
2. The check is in the mail.

Kathy Gori, Santa Monica, Calif.

1. I'll meet you at the table just to the right of the bar. I'm about 5'10" with brown hair, and I'll probably be wearing a tan raincoat.
2. Can two of us fit into my apartment or does he have a bigger place—say two bedrooms? How soon should we have a baby? Should I keep my last name? . . .

J. Bickart, N.Y.C.

1. I'm from Missouri, Show me.
2. Okay. Let's start with politeness.

Bob Kopac, Champaign-Urbana, Ill.

1. If you don't hurry, we'll miss the first act.
2. It's a deal.

Neil Sachs, Flushing, N.Y.

1. I'm walking on air! You'll never believe what I just scored a hundred in . . .
2. Temperature? Golf? I.Q.?

S. Komishanane, Elizabeth, N.J.

1. zzzzzzzz . . . zzzzzzzzz . . . zzzzzzz
2. I'd like to buy a vowel.

Dorothy Green, Somers, N.Y.

1. I'm reborn, you know.
2. Well, they sure didn't get it right the first time.

Larry Laiken, N.Y.C.

1. Mom, Dad. You know how you always said you might not always agree with what I did, but that you would still love me? Well, here's the thing. About the car . . .
2. Valium. I must have a Valium.

T. Nash, Winston-Salem, N.C.

1. Why, if Charles Dickens were alive tod
he'd be writing soap operas, too.
2. No, he'd be writing novels with M
Janklow as his agent.

James Elward, N.Y.

1. You know, I really hate people who ke
putting down L.A. I mean we have plenty
culture—there's the theatre, museums,
galleries, architecture, and uh . . .
2. Surf's up.

Edward M. Adamkiewicz, N.Y.

1. We are prepared to offer you a salary
$60,000 a year.
2. Yahooo!

Wayne M. Ozzi, Staten Island, N.

1. Now tell me the truth—do I look like
fool in this hat? Is it too young for me? Is t
color bringing out my wrinkles?
2. Is Babar an elephant?

Joan Postol, Cherry Hill,

1. Don't you think that people resem
their pets?
2. Guppy owner?

Ellen Burr, Truro, Ma

1. When E. F. Hutton talks, people liste
2. Especially Ed Meese.

L. Soth, Northfield, Mi

1. Hog butcher for the world, toolmak
staker of wheat, player with railroads
the nation's freight handler; stormy, hus
brawling city of the big shoulders.
2. Chicken in the car, the car won't g
that's the way to spell Chicago.

Robert Parrish, Chicago,

1. We full-figured gals really appreciate
comfort of the new improved Spandex Lo
line for full-figure control.
2. Check.

David Chasman, Beverly Hills, C

1. My boyfriend wants to get married.
2. To whom?

S. Finkelstein, Sarasota,

1. Billy, you're hired.
2. Rhymes with Billy you're fired.

Daniel Cohen, N.

1. I can't do a thing with my hair.
2. You can't do a thing with your wig.

Richard P. Monley, Birmingham, M

1. I wouldn't be caught dead in polyest
2. I'll be sure to tell your undertaker.

Tom Robinson, N.

1. There's an interview with John Updik
2. I know. You always get it for the artic

Bill Earls, Middlefield. C

I left my heart in San Francisco.
Brain too, I see.
Ed Stone, Great Neck, N.Y.

I believe in life after death.
Well, better late than never.
Henry Lopez, N. Miami, Fla.

I just made a killing in the market.
Stepped on a cockroach?
Leslie Jacobson, Lynn, Mass.

Am I boring you?
No, I always listen with my eyes closed.
Marilyn Crystal, Scarsdale, N.Y.

My ancestors came over on the May-
wer.
I didn't know they allowed the Pilgrims to
ing pets.
Sidney Porcelain, Brigantine, N.J.

It's been in the family for ages. My grand-
ther gave it to me.
Did she save the Cracker Jacks too?
Cassie Tully, Spring Valley, N.Y.

I saw Glenn Close in *Barnum* before she
s Glenn Close.
Who *was* she?
Sal Rosa, N.Y.C.

Be careful. And I want you home by ten.
She loves me.
Barbara Kovar, Woodside, N.Y.

Your father and I are all alone, but you
uldn't worry, we're doing fine.
She hates me.
Romaine Horowitz, Brooklyn, N.Y.
sp. ment.: G. Katz, Dorset, Vt.

Of course, I was just *dying* to see the new
a Bausch . . . but I just couldn't get myself
er to Brooklyn.
Ever thought of People Express?
A. J. Vetere, N.Y.C.

Will we be going by taxi or limousine?
Subway.
Ruth Migdal, Brooklyn, N.Y.

'm Boo Blume.
Boo who?
Chip Chapin, N.Y.C.

My, Claude is quiet, but he's deep. Why,
netimes he'll just sit for days on end,
ring into space. Pondering, cogitating,
luating . . . he may be the most brilliant
son I know.
Maybe he's dead.
Tony Lang, N.Y.C.

Look! They published my Competition
ry!
Another "Ski Lift to Death" joke.
John Saponaro, Brooklyn, N.Y.

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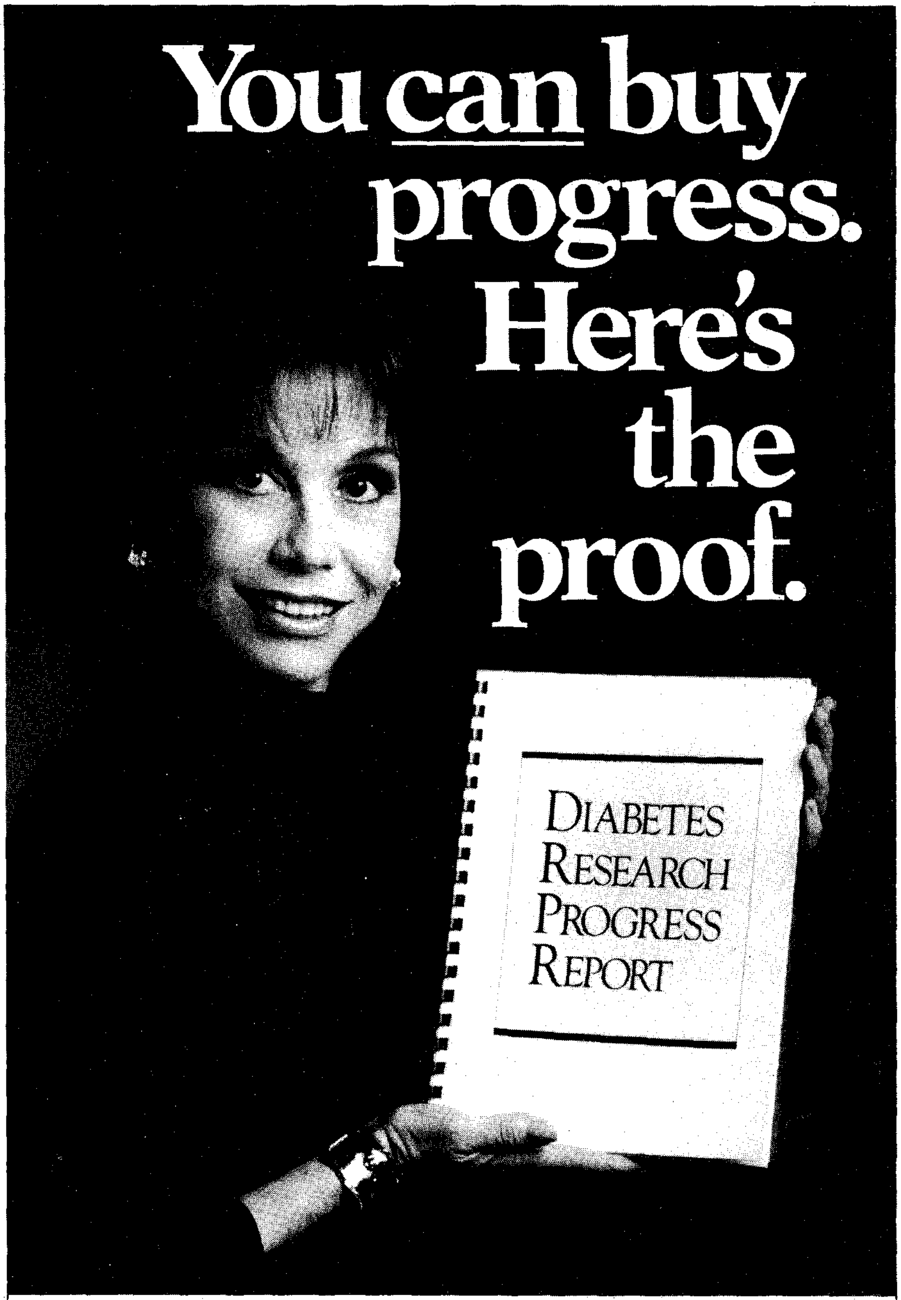
npetition Rules: TYPEWRITTEN POSTCARDS,
ASE. ONE ENTRY ONLY should be sent to
npetition Number 547, *New York* Magazine, 755
ond Avenue, New York, N.Y. 10017. It must be
eived by December 6. Editor's decisions are final,
all entries become the property of *New York.*
t-prize winners will receive two-year subscriptions
New York, and runners-up will receive one-year
scriptions. Results and winners' names will appear
he January 13 issue. Out-of-town postmarks are
n three days' grace.



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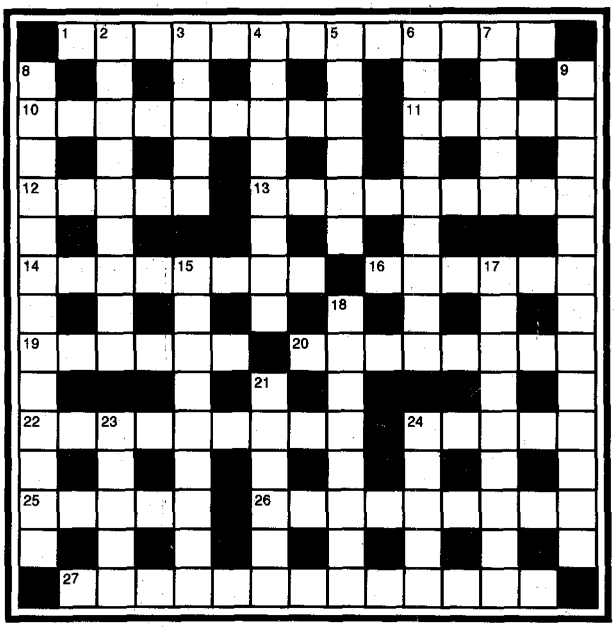
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Candid speech might be construed as unsuitable for summit talks! (5, 8)
10 I'm taking steadiness to signify lack of harmony. (9)
11 A pledge to set a moderate pace hard at the start. (5)
12 Rejoice! It's past last! (5)
13 Showing great admiration for a major star, one has to give voice. (9)
14 Artist in decline—how wet! (8)
16 Accountant leads doctor with some hesitation towards a curve in the road. (6)
19 Doesn't give any pleasure to topless clothes carriers. (6)
20 Writer gets to run away with the girl. (8)
22 Carrying headgear humbly. (3, 2, 4)
24 To soak like this is excessively demanding. (5)
25 Went back and forth playing jazz? (5)
26 A warm drink about an hour before elevenses will suit this African. (9)
27 Then true or fun, is it, to go for one in search of a wealthy mate? (7-6)



DOWN

2 Political party in key working pattern. (9)
3 Bit of land is rented out. (5)
4 Primitive timekeepers organise lads in US. (8)
5 New ore dug out before in the old way. (6)
6 Bird Catherine has to disturb. (9)
7 I make a mournful sound, ups for this girl. (5)
8 Might you get a shock on discovering the show's not recorded? (4, 9)
9 You shouldn't trust leaders up here! (3, 6, 4)
15 Defensive location, an unusua thing in time. (9)
17 Note, it doesn't start with a minor injury. (6, 3)
18 Revolutionary method of drainage in a new town. (8)
21 The way an Afghan is born. (
23 Ruler of the underworld in th Disney mythology? (5)
24 Does it shed lustre on Richmond? (5)

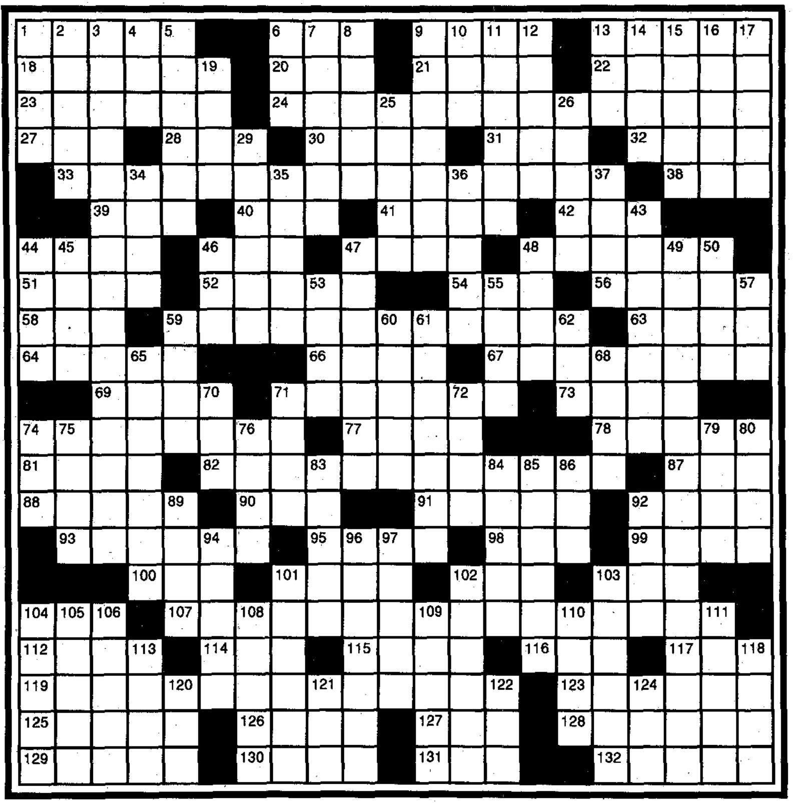
‘MARQUEE REVERSED’: ‘CUE’ CROSSWORD·BY MAURA B. JACOBSON

ACROSS

1 Radiant
6 Voting-booth abbr.
9 Center of QED
13 Burton film, 1977
18 Mendicant monks
20 Guido's high note
21 Not ruddy
22 Muscovite's money
23 Basketry material
24 Arson at Hur's garage
27 Goose: Fr.
28 La's companion
30 Healing oxide
31 Neath's opposite
32 Role
33 Be deprived and coerced
38 Confucian ethic
39 Adversary
40 Urban rwys.
41 Legend
42 Pen dip
44 Fail to include
46 Ideology
47 Cabbage Patch Kid
48 Cook's how-to
51 Frozen dew
52 Stone marker
54 Kirghiz city
56 Immigration island
58 Greek nickname
59 Girl Scout cookie
63 Wynter or Andrews
64 "—— Luck"
66 What the suspicious smell
67 Let winning bets ride
69 Ambience
71 Some Nebraskans
73 Days of old
74 Hard-hearted
77 Apple discard
78 Producer Mervyn
81 Monad
82 Meager enchilada
87 Be a litigant
88 Barbecue
90 Silkworm
91 Composition
92 CPO's shipmate
93 Group of nine
95 Finishing nail
98 Scand. land
99 Small salamanders
100 Oven fuel
101 Coin for Plato
102 Order to the broker
103 Matterhorn
104 Biblical high priest
107 16th C. Caledonians
112 Worthless stuff
114 Oklahoma Indian
115 Lizard: prefix
116 Vintage car
117 "Richard ——"
119 No big finale at the musical
123 Messenger
125 Weight in gold
126 Ultimatum word
127 Boston jetsam, 1773
128 Medium at Delphi
129 Characteristic
130 Ship's stern
131 Kin of a dyne
132 Lean-tos

DOWN

1 Ethnic hairdo
2 Bit of sand
3 Rich Little's biography
4 Clumsy one
5 Squirm
6 3 on the phone dial
7 Stowe slave, et al.
8 California county
9 Of an era
10 U.K. flyers
11 Nook
12 Giggler's utterance
13 Guess wrong
14 Witty remark
15 German sub
16 Too too
17 Sixth, in Sicily
19 Poet Teasdale
25 Put an —— (terminate)
26 A Shaw
29 Parsee bible
34 Pack (a pistol)
35 Fudd
36 Grant license to
37 Thrice minus twice
43 Dr. Gillespie's protégé
44 Ph.D. exam
45 Surrealist Joan
46 Mr. Kabibble
47 Derogate, with "from"
48 Second Mrs. Gable
49 Rock star's band
50 "—— Kleine Nachtmusik"
53 Dramatist O'Flaherty
55 Virgo-Libra mos.
57 Disconsolate
59 One of the Reiner
60 Brute of Gulliver's travels
61 Played the lead
62 Make a stab at
65 Being proper for
68 "Damn Yankees" girl
70 Pershing's command: abbr.
71 Glacial ridges
72 New Jersey hoopsters
74 Mermaid Tavern, e.g.
75 Concerning
76 Toboggan
79 Give the heave-ho
80 Longings
83 "They Call Me Mister ——!"
84 Edition
85 Member of the ba
86 Caustic substance
89 Meadowlands
92 Boris's colleague
94 Neckerchief
96 Adult cockerel
97 A's, in code
101 Actor Peter
102 Stove-top sight
103 Love affairs
104 Same as 79-Down
105 Kind of eclipse
106 Hindu deity
108 "Made for Each –
109 Cite verbatim
110 Notorious fiddler
111 Surrender
113 Cinema river
118 Arouses anger
120 NYSE co.
121 "Born in the ——
122 Mouth muffler
124 Yeah's antithesis



Solutions to last week's puzzles appear on page

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